THE NEW YORK DRAMATIC MIRROR.

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NYM CRINKLE'S FEUILLETON

A DEAD PICNIC. ONE OF LAST SUMMER'S DRIED ROSES TURNED OVER. ACROSS THE BENEDICTINE BRIDGE FROM BOHEMIA TO ARCADIA. A FANTASY THAT WAS WOVEN IN JASMINE TINTS AND OF WHICH NOTHING REMAINS BUT A PAIR OF LAWN-TENNIS BOOTS.

Vale Bohème!

Shaking the dust of Sodom from my sandals and snapping my fingers at Vanity Fair, I put on my sackcloth shirt, dropped my lorgnette in the East River from an Erie Railroad ferry-boat, and, sacramissimo, presto! here I am, Maud, hill-locked, lilac-fanned, woolen-shirted on the shores of Bucholia.

I have pulled the little table up to the window, so that the yellow jackets from the wisteria vine can remind me of you. Every time one of them drops on my page and makes an etching of my chirography, I think of you. How you jumped and screamed, dear girl, if one of them only wound his mellow horn at a safe distance. What a lover of Nature you were. How you got under the bed when the shower came up, and climbed a tree in your riding habit when you mistook the pet heifer for a bull. Shall I ever forget the divine instinct and good taste of that mosquito that came all the way from the Jersey flats the moment you arrived? Will time ever efface from my memory the day you went in bathing with a parasol? Never!

How you luxuriated in my domain, didn't you! and tried to pick cherries off the chestnut trees, and sat on the piazza in dove-colored boots and murmured praises of out-doors with a net over your face. How you pretended to admire me in a flannel shirt, all the while you were wondering in your heart why men couldn't be sensible and wear their dress-coats while they were digging potatoes. How you squeezed out a tear of regret when you went away, and shook hands with the nanny goat and lingered at the gate to pluck one yellow calendula for a souvenir and then hurried off to the city as if you had been liberated from a desert.

But I forgive you.

If we had both liked the same things we couldn't have liked each other, could we?

Never did we beat as one, except when we disagreed. One sentiment only was in common. Do you remember it?

"You were a fool, and I was a fool in our kingdom by the sea."

I shouldn't have got into this vein, if, when I threw the shutters open in this little room and let the Summer sun in once more, I had not seen everything as you left it. The chair with the chintz covering, and the indented cushion was here at the table in the very same position, and the footstool under the table where your dove-colored boots had rested, was undisturbed, and there on the turned-over volumes of "Wake Robin," which you nearly broke your little heart trying to read, because I said it was Nature's pure gold, was the torn envelope of the letter which had been the cause of all our quarrel.

Coming back suddenly on these fixed facts in the past, one begins to think of all the things that have happened since.

There had that chair been waiting, and that turned over book lying through all the months of the Winter and Fall.

A thousand events, a thousand interests, a thousand new associations—heavens, what a lot of experiences. Since I jumped up out of that seat and you dropped your head on "Wake Robin" and did your hysterics.

It is just like my morbid fancy to think I can see the marks of your crocodile tears on the green cover of that book yet.

Well! I brought my letters up and put them on the table, and got the kerosene lamp ready, so that when the sun went down over the Passamunk hills, I could draw in all the bugs with its ray. How you hated kerosene lamps and bugs!

I thought it was odd that anybody should write me letters to this deserted place, and I saw by the post-marks that some of them must have lain there in the hall-box for months, for I had not told Harris to forward hem, never thinking that anybody but the roadmaster or the school-tax collector would write to me at this box. But there was one of them that looked familiar. That was yours. It was written last September. Let me see, we quarreled in July. You went away in August. You must have written this letter just about one week after you got to New York.

I don't mind telling you now that the familiar handwriting gave me a curious turn. How could I help it, coming back to this place, finding everything reminding me of you, and then picking up a dead letter from you that had been waiting all these months?

Do you know what I did? I held it in my hand with the little mauve seal unbroken. I sat down in your chair, and with the yellow jackets humming round me in spite of my cigar I went off into a rêverie. You were an awfully jolly girl, Maud, and no mistake. The memory of you was like a stream, and I floated on it back to Bohemia. Something crisp and dainty in those Summer breakfasts on the verandah at Cape May. Was ever Moet and Chandon so Falernian as then—half salt sea ozone and half sunshine. I used to think your eyes were the true ultramarine, and your lips the true coral, and in your bewitching crêpe and lace you were as foamy as Aphrodite. I must have been bewitched, eh! I remember how mad I was that night at the opera when Coleman put your wrap on. And how we enjoyed those suppers at Bianchi's!

Do you remember Mary Sanson, the maid who used to come down across the fields and bring us the early blueberries, which you were so fond of in milk? You said she had big feet and stared like an ox at one. Well, just as I tore open the envelope of your letter, she called to me from the lawn. She looked very quaint and simple on the greensward. I'll tell you presently what she said.

I read your letter. Something between the lines of it like fate. Mind you, I don't think it was altogether sincere. When you said you were sorry and heart-broken and wanted to see me, I think you mistook the depth of your emotions. They never were very deep, and I suppose that you fulfilled your threat to go off with the —— combination if you did not hear from me. But you see I did not get the letter, for I left here almost as soon as you did. I could not have staid here alone, and Mrs. Harris was down with the rheumatism, and my sister Nancy wanted to go to Florida before the Fall set in.

What might have taken place if I had got your letter heaven only knows! It all seems so long ago now that I hardly know how to tell you what has taken place.

Let me see: I must go over all the things that have been done since you were here, because I want you to see that your requests have been complied with, and that I am not such a vindictive fellow as you might imagine. You say that you want your pony kept on the place and not sold, because you fear other people would not be kind to him. Well, he is here yet. I can see Mary, now, feeding him with the sugar, down on the meadow lawn.

As for the jasmine that you planted, it has grown up the bay window to where your bird-cage hung, and I can hear your mocking-bird calling for you now. The Summer house that you copied from the English book is finished. I am going down there after I finish this letter, to see if the goldfish that we brought up that jolly afternoon in the phaeton are all alive. The English poppies have all come up, and the calendula that you planted are gleaming like gold along the blue road. Harris has cut out the trees on the knoll just as you wanted them cut, so that you could see the bit of river from this window.

So you see nothing has been disturbed. The tennis stuff lies in the barn, the croquet mallets and stakes are all heaped up in the boathouse, and your tennis shoes are there under the window now. I cannot help recalling how beautiful you looked in your new tennis suit, and how proud I was of you when the Ashleys came over that morning. You will remember the morning, because it was then you told Kate Ashley you were engaged, and refused her brother's invitation to go to the Meadowhurst hunt.

It was a jolly Summer picnic, I must acknowledge, and I can't help looking at it all somewhat tenderly now, with your book lying here where you left it, and your little tennis shoes peeping out there under the window.

Nor can I help recalling the wrench, the bitter disappointment, the fifty letters I wrote to you, and then tore up. Heigh ho! as you used to say, how giddy we were. Why, I actually sat down there in the dining-room, in the cool Autumn evenings, with the log sputtering in the fire place, and used to coax myself that you would write and try to make it all up.

And you did. Didn't you? And I never knew it. You know, little woman, I somehow felt that you couldn't tear up in a minute all the thousand little roots that had grown out from our intimacy. Somehow I hugged the notion that you would be sure to send for your bird and your pony, and then I'd get a chance to reply, and somehow it would all be patched up.

Do you know, I saw you twice after that? But, of course, you know, for you saw me. I can understand now that you thought I had received your letter and had not answered it, and I can understand now why you assumed such indifference. I was in a box and had a lorgnette, and you were playing Fuschia Leech. But Bob Ransom, the stage manager, told me that you asked everybody in the company who the society lady was that I had with me.

I'm going to tell you presently. First I want to tell you how the sight of your beautiful face affected me that night. I did not think of Fuschia Leech. I was thinking of the old road over the mountain and down into the glen, of the long ride in the phaeton when we let the pony go where he would, and we took no heed of his going, but sat hand in hand and talked of what we would do next Summer.

Next Summer! Good gracious! This is the next Summer, Maud.

Isn't it funny how quickly the romance of a season with all its earnestness and all its projects slips into the dust-bin of memory? I thought then, that if you went out of my reach that chaos would come again. Do you remember how I used to wait for you at the depot with the pony half an hour before the train came in, and how you used to twit me with it?

"Well, it's better as it is, sweetheart! I've read about you in the papers. Sometimes I put my foot on the paragraphs and winced. But I suppose you were happy, or you thought you were, but, do you know, I think the pony now and then cocks his ears when he hears the railroad whistle, as if he thought you might come back yet, and bring some sugar in your pocket.

There. I've written out the fantasy. Your dead letter seemed to deserve it. It may help to clear up some things, so good-bye.

O, yes! I promised to tell you what Mary Sanson said to me from the lawn.

It was only this: "Come down, my dear; the pony is waiting and the glen will be lovely this morning."

By the way, the society woman that you saw in the box was Mary.

NYM CRINKLE.

VICTORIA VOKES COMING.

"I have made arrangements for Victoria Vokes to open her season, under my management, at the Arch Street Theatre, Philadelphia, on September 16," said Frank Dietz to a MIRROR reporter recently, "though it is not improbable that we may make a change and open in New York a little earlier. Miss Vokes will sail from England for this country in August.

"The three-act comedy in which she is to appear has been adapted from the French by William Yardley. Miss Vokes' part is a very strong one. The comedy is quite a new idea and will, I think, meet the favor of American audiences. As yet, none of the supporting company has been actually engaged. We have booked time in all the big cities as far as Kansas City with the exception of Boston and St. Louis, where arrangements will be made later on."

A NIGHT OFF'S GOOD LUCK.

A Night Off company appeared in Johnstown on Thursday night last, and may be congratulated that their date fell on that day and not on the next, the Blackest Friday in the history of this country. It is reported that all the members of this company arrived safe in Altoona.

THE DRAMATIC MIRROR wired several dispatches to its correspondent at Altoona, Mr. H. P. Wilson, but, up to the hour of going to press, no responses had come, the wires in the region of the awful disaster being held by the correspondents of the Associated Press. There were three theatres in Johnstown as follows: Johnstown Opera House, Weaver and Jordan, managers; Grand Central Theatre, R. M. Herrington, manager; and the Opera House, John Parke, manager.

At this writing it is impossible to ascertain whether these resident managers or any professionals are among the victims of this dire calamity. It is feared, however, that the resident managers mentioned are numbered with the dead.

FOR JOHNSTOWN'S RELIEF.

The unparalleled disaster which has depopulated and devastated Johnstown, Pa., a city that numbered nearly 30,000 inhabitants, appeals for the heartfelt sympathy of this great and enlighted nation. Among the first to respond to the touch of the chord that makes the whole world kin in its woes and joys is the theatrical profession, always in the van when stricken humanity cries for aid. Our New York managers did not wait for the proclamation of Governor Hill, calling for relief from the citizens of this State for the sufferers of the flooded towns, but had taken the initiative as soon as the nature and magnitude of the awful catastrophe had been learned early on Saturday last.

Col. William E. Sinn, of the Brooklyn Park Theatre, tendered the use of his house last night for the purpose of holding a meeting to take the necessary preliminary steps for the raising of a relief fund. Col. Sinn, at the same time, offered to head the relief subscription with a cheque for $100.

Harry Miner also on Saturday last determined to do what was in his power. He has devoted to-morrow (Thursday) evening for a benefit performance of After Dark to take place at the People's Theatre. Fred A. Hodgson, the manager of the company, will furnish the necessary printing free. The proceeds will be forwarded to the sufferers at once.

A sacred concert will be given at the Academy of Music, Baltimore, for the benefit of the sufferers. The entertainment will be under the auspices of the Mayor and the leading citizens of Baltimore. Manager P. Harris has given the use of the Academy, and Manager W. A. Thompson volunteers the services of his Summer opera company. The gross receipts will go to the sufferers.

The managers of New York are arranging for a benefit to be given simultaneously in all the theatres of this city, probably on the afternoon or evening of next Wednesday. It is proposed to sell 100,000 tickets at $1 each, the tickets to be good at any theatre, and to permit the police to sell the tickets.

Mark Davis, manager of the new Opera House at Rome, N. Y., has tendered the use of his theatre for a benefit for the Johnstown sufferers to be given by the Leiderkranz Society under the auspices of the Common Council on June 11.

A performance of Ardriell will be given at the Union Square Theatre on Friday afternoon for the benefit of the flood sufferers.

On to-morrow (Thursday) afternoon a special performance of Featherbrain will be given at the Madison Square Theatre for the same purpose.

New York Lodge No. 1, B. P. O. Elks, held their last regular communication on Sunday evening, June 2, and will not meet again until Sunday, July 7. The lodge donated fifty dollars from its funds for the relief of the Johnstown sufferers, and elected P. E. R. Arthur C. Moreland a life member, with all the privileges, without dues.

George Hanlon of Hanlon Brothers, has donated $100 for the relief of the sufferers. The contribution is to go toward swelling the sum to be raised by the Committee of Managers appointed by the Mayor of New York. His brother sent him a telegram on Tuesday, stating that he has contributed the same amount to the relief fund that is now being raised in Boston.

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The Mirror has the Largest Dramatic Circulation in America.

THE MIRROR FOR THE SUMMER.

Readers of THE DRAMATIC MIRROR who are going out-of-town for the Summer, can have the paper sent on the following terms, by forwarding address and amount to this office:

50 cents for four weeks.
$1.00 for ten weeks.
$1.25 for three months.
Postage prepaid.

THE HISSING QUESTION.

If all other signs were wanting that the fag-end of the season is here, we should certainly know it by the *Herald's* resort to a lengthy exploitation of the subject of hissing in theatres in order to pad its theatrical columns.

The question To hiss, or not to hiss? is one in which no popular interest can be evoked, and with all due deference to the *Herald's* magnitudinous influence, we opine that its affirmative position with regard to the matter will produce no effect whatever upon the present views and customs of our audiences.

Our people have a habit of thinking for themselves; they are sufficiently self-reliant and independent to adopt their own standards of propriety, and they are, above and beyond all other characteristics, distinguished by their love of fair-play. Their taste in respect to dramatic performances is not always in accord with artistic principles, but they patronise and applaud what pleases them, and leave severely alone what does not. This is a simple and conservative method of procedure to which nobody can take serious exception.

There does not seem to be any special reason why the custom of hissing should be imported; there are many reasons why it should not. In Paris the sibilant is the only appeal from the boisterous demonstrations of the hired *claque*; there is no hired *claque* in New York. In London hissing is frequently employed for malicious ends, and the pit's behavior at certain theatres on first-nights is a source of annoyance to the orderly portions of the house, a detriment to the players and a subject of scandal to everybody concerned. Rowdyism has not made its appearance in our playhouses, except under the provocation afforded by the appearance of the late GEORGE JONES and of the contemporaneous Mr. O'CONOR.

"Hiss bad acting, bad writing, bad taste, bad art," counsels the *Herald;* "hiss vulgarity, obscenity, inanity." Suppose this advice should be followed. Who is to decide what is bad and what is good? When even the critics disagree, how are the individuals in the audience to be guided? The public that packs the theatre to see an absurdity by HOYT, and turns its back on a genuine play possessing artistic merit, could scarcely be trusted to determine what is bad taste or bad art. Should a small minority in an audience be allowed to disturb the pleasure of the majority by "pitilessly hissing" Brass Monkeys and Zig-Zags, as the *Herald* advises? That minority, sufficiently informed of the character of the entertainment by the truthful newspapers, has the alternative of seeking diversion elsewhere; if it has eyes to read and ears to hear, it need never be deceived.

Hissing, however, is demoralizing to the actors, if wantonly directed at them, as it certainly would be were the weapon adopted by the ignorant or the injudicious. It is brutal, unfair and uncalled for. No sin against art could be great enough to justify a personal insult of that description. If a bad actor or a bad play succeeds the blame lies solely with the public which give him or it life and continuance by their patronage. The hisses of the minority would not avail in the least to alter the result. They would merely make that minority obnoxious to the rest of the people, who have a perfect right to enjoy in peace the entertainment they have paid for.

The *Herald* asserts that there is as much propriety in hissing as in applauding. We do not admit anything of the sort. Applause, when it is genuine, is not unpleasant under any circumstances, however misdirected it may be; hissing, on the contrary, is a positively offensive form of demonstration. The clapping of hands is a method of expressing delight which is perfectly natural to mankind from infancy up; the hiss is an infringement on the characteristics of an inferior and typically foolish family of bipeds. Applause goes with a dress-coat; hissing goes with feathers.

We agree with the *Herald* that obscenity should be hissed wherever it is found on the stage, because obscenity is an outrage upon good morals. In the interests of morality let the hiss be used, by all means; but it should never be employed as a corrective agent where matters of art are concerned. In this opinion we have the sanction of American custom and American sentiment and feeling. The *Herald* will find these too strong for its frothy arguments and quite superior to its intemperate advice.

THE BEST POLICY.

LAST week we published the letter of a man named GARVIN, whose illiteracy is only equalled by his impudent dishonesty in proudly proclaiming himself to be a thief. It is true, the goods that he steals are plays; but they belong to other men, and their appropriation is no less a crime, morally speaking, than any other species of larceny. But GARVIN is, by his own admission, as lost to shame as he is ignorant of the requirements of orthography.

This blatant pirate boasts that the exposure of his misdeeds by THE DRAMATIC MIRROR has in no measure interfered with his operations. Herein he adds mendacity to his other offences, for we have received information from a number of managers to whom this rascal has applied for dates, that, forewarned of his disreputable character through the medium of this paper, they have shut him out of their houses. Their example will be emulated by every respectable local manager whom GARVIN addresses.

The thief of Mr. PALMER'S Jim the Penman, Mr. DALY'S Night Off, and other popular plays, states that he has made so much money with them in California and neighboring territory that he intends to steal some more plays and send another company out shortly. "I find there is more money in playing pirated plays," he says, "than to pay royalties."

These empty boasts are of a piece with GARVIN'S other falsehoods. A man who has money is responsible, and responsible men do not pirate plays. If this thief possessed means he would keep the fact to himself, since otherwise he would but invite legal proceedings from the men whose property he has laid hands on. Piracy could not exist long if it was profitable. It is only the unprincipled vagabond, having nothing himself, who makes free with the property of others. If GARVIN was really prosperous he would doubtless be as honest as the next man in theatrical management, for his own protection, if nothing else. Under the circumstances, and presuming that a man has no desire to be deprived by legal penalties and damage-suits of a large sum of money, it is perfectly safe to assume when GARVIN pretends to have accumulated a goodly sum by his nefarious business that GARVIN, to put it plainly, lies.

As for the assertion that there is more money to be made by thieving plays and presenting them in remote rural localities as GARVIN does, than in honest management, it is not worth discussing, for the simple reason that none of the poverty-stricken scamps who eke out a miserable existence as pirates has ever found it the way to wealth, or even to a respectable competency. In this, as in all else, honesty is the best policy.

GIVE SPEEDY HELP.

PEOPLE remote from the terrible scenes of the unprecedented disaster in Pennsylvania are only beginning to fully realise its fearful extent and its awful significance. As the estimates of the frightful mortality caused by the devastating flood continue to increase, imagination, which at first refused to grasp the whole truth, pictures the dreadful details.

But horror at the carnival of death must be succeeded by sympathy for the wretched and suffering survivors, and sympathy will give the impulse to aid and comfort.

Money is urgently needed, and at once, for the relief of the living. The golden stream that will shortly pour into Johnstown from all parts of the country has only just begun flowing, and now is the time when accessions to it will do the most good.

The profession, always prompt and ready to give help in the season of sorrow and public calamity, has signified its intention of assisting the sufferers Already benefits are being organized in a number of cities, and the nature of the preparations is such that a large sum will undoubtedly be raised in this manner.

The managers and actors of New York will unite in providing a series of performances to take place at all the theatres next Wednesday afternoon. The cause, even on short notice, will insure immense receipts. We would also suggest that collection boxes be placed in the theatres throughout the country immediately.

But no time should be lost. Every dollar that is sent to the devastated valley now is worth two dollars a fortnight hence.

RELIABILITY SCARCE.

ONE of the principal reasons why much that is written about the stage nowadays is regarded with contempt by actors and intelligent playgoers, is that many of the industrious persons engaged in this department of journalism are either palpably perfunctory in their methods or stupendously ignorant of the subjects they handle. Usually it is in no modest fashion that they air their want of knowledge respecting the simplest facts which should be familiar to the humblest of those whose business it is to comment and to chronicle.

What would be said of the literary man who soberly asserted that LEIGH HUNT wrote "Ivanhoe" and that it was a mistake to suppose that THACKERAY was the author of "Vanity Fair?" In what sort of esteem would the historian be held who asserted that HENDRICK HUDSON surprised the British at Trenton and GEORGE WASHINGTON came over with his father in the *Mayflower*? The mathematician who solemnly avowed that parallel lines diverged, would be put into Bloomingdale in the next room to the fellow who was shut up because the world refused to accept him as the grandson of MOHAMMED.

And yet none of these would be further adrift from their moorings than many of the theatrical writers here and elsewhere, who with a brave show of knowledge and authority constantly exhibit their incompetence. Instances of blunders are of almost daily recurrence.

Reliability is one of the first requisites of the capable dramatic reporter, as accuracy of judgment should distinguish the trained dramatic critic.

UNEMPLOYED THESPIANS.

A THEATRICAL meeting of a novel character took place at the Surrey Theatre in London last month. Although the gathering was only attended by about fifty actors, it marked, according to the London *Stage*, the inception of a movement of which we are likely to hear a good deal in future. The chairman, Mr. HARRY SIMS, stated that the meeting had been called in order that unemployed actors might consider the perilous condition in which they found themselves. Great stress was laid upon the fact that actors of good training and natural abilities are either severely handicapped or entirely supplanted by younger, less experienced men, whom the old stayers at the Surrey Theatre characterized as "cuff-shooters," "parrot-actors" and "impostors." Various schemes were suggested to remedy this growing evil. One of the plans suggested was that a series of ten or twelve circuits be established, each circuit to embrace eight theatres, and the tour to last sixteen weeks, a stay of a fortnight being made at each theatre. The financial arrangements were to have the eight managers pay the company's salaries week by week; and after the circuit had been toured, to apportion the gross receipts, the company taking one-half and the managers an eighth each of the remainder. Mr. Sims held that the most practical method would be to appeal to the richer dramatic patrons for subscriptions to start a number of companies upon the commonwealth basis.

The agitation of this subject naturally led to prolific communications to the dramatic papers. Among other features condemned by these voluntary critics are the malevolent and unfair methods of the agency system. One correspondent suggests that the Actors' Benevolent Fund be so extended in its functions that it shall be constituted into a grand central agency, where the unemployed actors and actresses may be able to inscribe their names and adresses, lines of business and qualifications, and that a nominal fee be paid to that institution for every engagement procured through its agency. It may be of interest to our English cousins to know that the Actors' Fund of America established a dramatic bureau of this character some time ago, and that in connection with the directory of the theatrical profession published by THE DRAMATIC MIRROR, it has done much to prevent the barefaced extortion and unjust discrimination of theatrical middlemen, and has thus proved a great boon to the entire profession.

PERSONAL.

SPIES.—J. J. Spies has been re-elected Exalted Ruler of the New York Lodge of Elks.

OWENS.—The estate of the late comedian, John E. Owens, will be sold at auction at Baltimore next Monday.

GARDINER.—E. M. Gardiner, who has been suffering for the past nine weeks with a carbuncle, is able to go out again.

MORTON.—Col. William M. Morton, the popular manager of Harry Miner's Newark Theatre, will be given a benefit at that house on Friday.

TANNER.—Cora Tanner, William E. and Walter L. Sinn, her managers, will spend the Summer in Paris and London, sailing on the *Servia*, June 15. Miss Tanner will return in time to fill her Fall engagements in Fascination.

ABBOTT.—Marion Abbott, who last season created quite a favorable impression after Carrie Turner as Diane in Paul Kauvar, has closed for next season with Newton Beers, and will be specially featured in his Enoch Arden company.

ROBSON.—Stuart Robson will commence his next season at Hooley's Theatre, Chicago, on Sept. 20, under the management of W. R. Hayden. His first novelty will be a piece written for him by Steele Mackaye which will probably bear the title of An Arrant Knave.

EATON.—Addie Eaton, a very capable actress, lately with the Annie Pixley company, was married last week in Butte City, Mont., to James Colton, the advance agent of the Janauschek company.

BOOTH.—Edwin Booth closed his season with Lawrence Barrett at the California Theatre of San Francisco on Saturday night. The whole company are on their way to New York, where Mr. Booth will spend some days at the Players' Club, previous to going to Newport for the Summer. Mr. Barrett will sail for Europe on June 19, and remain abroad for two months.

WALDRON.—May Waldron has been engaged as the leading lady of Stuart Robson's company next season. At present she is engrossed in attending rehearsals at her dressmaker's, where she is having some astonishing gowns constructed for scenic effect next year. When the dressmaker gets through with Miss Waldron, she proposes to recuperate at Old Point Comfort.

BOYD.—Andy Boyd, whose face has become familiar to theatregoers as the doorkeeper of Wallack's and Palmer's Theatre, has resigned from that establishment to act as the first Cerberus of Wood's new theatre in Harlem. Mr. Boyd is a veteran in that line of work, having officiated formerly as the doorkeeper of Booth's Theatre and the Fifth Avenue Theatre under John Stetson's regime.

LESLIE.—Fred. Leslie, the principal comedian of the London Gaiety Burlesque company, was tendered a dinner at Delmonico's restaurant last Sunday evening, previous to his departure for Europe to-day. Among those present were Henry E. Dixey, Francis Wilson, James T. Powers, Edward E. Rice, Wesley Sisson, Charles Danby, Charles W. Thomas, Paul Arthur, Frank Curtis, Cecil Clay, Fred Storey, S. Miller Kent, James Barton Key and others.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The stage has at divers times had some very scaly publications, employing the services of some very scurvy scribblers, hanging precariously to its skirts; but the theatrical sheets of this unpleasant description were as liver pills to dunghills compared with some of the foul prints which masquerade in this town as "society" journals. One of these—which is published uptown, and whose owner is irresponsible, mentally, morally and financially—has a small circulation among gamblers, women of the street, and that singular class that cannot restrain its curiosity to see what topics other people of the town afford its corps of scavengers.

✣

The other day I chanced to learn of a case that smelt like blackmail, in which the proprietor and a writer for this filthy sheet were implicated. A female connected with the paper in question called upon a lady, who dwells on Madison Avenue. The emissary described an alleged article, reflecting upon the lady's husband and the lady herself, which she said was already in type, and had only been held over for a week at her prayerful request.

"But the article is a tissue of falsehoods!" exclaimed the lady.

"Of course," replied the visitor; "but I'm afraid it will go in, all the same."

The lady being rather weak-minded, the thought of this stuff getting into print distracted her. She asked eagerly: "Can it not be suppressed somehow?"

And then the female capper told the old, old story of the depth of her own personal friendship and the extreme poverty of the paper and the frantic struggle of the proprietor to provide for his family, and wound up by opining that if the latter was very, very delicately approached through a third party with a small, but sufficient, pecuniary proffer, the damaging publication in question might possibly be averted.

When the lady told me this story next day and asked my opinion, I advised her to put the matter into her lawyer's hands at once. But as she has less stamina than many, and as the article didn't appear, and as I have heard nothing more from her since, I presume the victim "came down."

Like bunco-steerers and confidence men, an experienced rascal like the proprietor of the "society" paper in question, isn't likely to be caught red-handed, although this fellow has been before a police magistrate more than once, on other charges, since he first sunk his savory cess-pool and began to regularly work the bucket.

✣

The *Atlanta Constitution* complains of the inferior quality of the attractions that visit the South. It observes editorially that "while it is true that not a season passes but a number of first-class companies play here, it is equally true that in the South they are the exception rather than the rule and that, as a whole, the books of Southern theatres show a very unattractive lot of bookings. The South will sustain first-class companies if they are brought here." A contrary impression seems to prevail among certain traveling managers who rarely take their attractions over that territory. And yet, when times are good, Southerners are proverbially liberal amusement patrons, and a number of companies season after season find it a most profitable stamping-ground. In one respect, however, the South is behind the North and West—its theatres, generally speaking, are not up to the modern standard of elegance and convenience. In many towns below Mason and Dixon's line they are antiquated, unattractive and uncomfortable.

✣

The legal right to hiss in theatres is one which, under certain circumstances, is seriously questionable. The *Herald* advises people to hiss A Brass Monkey and such trash, oblivious to the fact that the folks that throng to see it expect to find rubbish, and are neither angered nor disturbed, but on the contrary, are amused by it. Suppose, however, that some night one man of refined dramatic taste attempted to hiss the inanities of A Brass Monkey, and, as it is made up solely of inanities, he began to hiss constantly. Perfectly right in his condemnation, from an artistic standpoint, would that alter the fact that his audible disapproval disturbed and annoyed the rest of the house? Would the manager not be justified, or would it not be his duty to request the offender to leave the house, and if he refused, would he not be liable to arrest and punishment as a disorderly character? I should like the *Herald* to elucidate this point the next time it devotes four columns to the momentous subject of hissing at the theatre.

✣

A recapitulation of the additions to the membership of the Actors' Fund, secured by the appeal of THE DRAMATIC MIRROR since it was published, in the latter part of January last, shows that 16 new life members and 110 new annual members have been enrolled. The aggregate of the dues thus paid in is $1,020.

IN THE COURTS.

MANAGER RICE'S LATEST LITIGATION.

The troubles of Manager E. E. Rice seem to accumulate. No sooner did he get out of Ludlow Street jail than fresh litigation, in which he was involved, began to pour in upon him. Mr. E. S. Engle, as trustee of the Photographic Mechanical Engraving Company, got a judgment against Mr. Rice some time ago for $258.56 which has never been paid. He also neglected to obey an order requiring his appearance to submit to an examination in supplementary proceedings. The latest step taken in this case is an order of Judge Ehrlich, requiring Mr. Rice to pay the judgment in four months or be committed to Ludlow Street jail.

Bernard J. Ludwig is suing Mr. Rice in the City Court and also Henry E. Dixey, to recover $766.80 on notes signed by Rice and Dixey. Mr. Dixey repudiates the notes, and asserts that Rice was not authorized to sign any notes involving him. Some time ago a judgment by default was taken against Mr. Rice, but a motion was made last week to have the case tried on its merits and placed on the short cause calendar for that purpose. Decision was reserved.

JOHN WILD SUED.

Frank M. Kendrick complains that on Sept. 16 last he and his wife, Adele Brady, made a contract by which they were to perform in John Wild's company at a salary of $70 per week and expenses. They were on the road for a long time, and landed in New Orleans with the company, with several hundred dollars of salary unpaid. No money being forthcoming, they were compelled to leave the company and make their way to this city as best they could. Kendrick is now suing Manager Wild to recover $820, which includes back salary and damages for breach of contract. Mr. Wild applied to the court to secure bill of particulars of each item of the actor's claim, but his request has been denied by Judge Ehrlich.

HENRY E. WALTON FINED.

Upon the application of Ex-Judge Dittenhoefer, Judge Ingraham, of the Supreme Court, last week fined Henry E. Walton, an actor, $100 for contempt of court. Walton interfered with the sale of Dion Boucicault's plays and caused some disturbance at that time by claiming to have an interest in them, notwithstanding the fact that he had been declared to have no title to them by an order of the Supreme Court, and was enjoined from in any way interfering with them.

MRS. LANGTRY'S CHEF WAITING.

Owing to the necessary absence of Mrs. Langtry in Chicago, where she is now filling a three weeks' engagement, the suit brought against her by her former cook, Gustave Broche, to recover $400 salary, was postponed until the latter end of the month.

THE SOUTHERN CIRCUIT.

J. Tannenbaum, the Southern manager, who has been in this city for the past four weeks getting everything ready for next season, is entirely satisfied with the work that he has done while here.

"Although I am working slowly and carefully," said Mr. Tannenbaum the other day to a MIRROR reporter, "yet I have gathered a very good list of attractions. Some of these are the best now touring the country. In fact, I have booked nothing but what I know, or have been led to believe, is of the best. Before I left the South, a number of the managers of that portion of the country held a conference at Atlanta. We then decided that it would be to our mutual advantage to notify all the other managers whenever we encountered a bad attraction, and we have had a few of that class last season. The Southern managers, on receiving information that these objectionable attractions are on the circuit still, of course, fulfill their contracts, but they will strongly advise such companies that it will be more to their benefit to cancel.

"To my mind this is a very sensible course to pursue. It ruins a theatre's reputation to have bad companies play in it, and it ruins the business of the organization which follows, no matter how strong it may be. The measure is merely a protective one, and it will be best for all concerned if those managers (of poor attractions which have, by misrepresentation, obtained contracts in the South) understand that this method will be taken to weed them out. They cannot surely by this method do any business in the Southern cities, where the managers will not alone do nothing for them, but do all against them if they insist on playing the dates. It is very seldom that a company 'bursts' up in the South. When I speak of the South I do not mean the entire section, but that portion of it which passes under my own observation—from Knoxville to Mobile, and from Mobile to Charleston.

"I feel proud of this record for the South and of that of my own theatres, for during the nine years in which I have managed in the South, not one organization has become financially embarrassed while playing with me. The business at Atlanta, Birmingham, and other Southern cities was far better last season than it was the season before. Among the attractions for next season, which I expect to be a very good one, as manufacturing industries are rapidly growing there, are Emma Abbott, J. K. Emmet, Annie Pixley, Lewis Morrison, Margaret Mather, A Possible Case, Louis James, The Little Tycoon, James O'Neill, the Kiralfys' attractions, She, The Twelve Temptations, The Ivy Leaf, After Dark, and Held by the Enemy.

"We have for next season some one night towns of which the profession knows nothing and which did not exist two years ago. One of these is Anniston, Ala., which is between Atlanta and Birmingham, has large iron interests, and a new and beautiful opera house, which is well attended whenever a fair attraction comes to town. The other is Thomasville, Ga., between Macon and Jacksonville. It has a new opera house at which a strong attraction played last season to nearly $700. I also understand that a new opera house is to be built at Decatur, Ala. Some of the railroads, notably the Louisville and Nashville and Louisville and those of the East Tennessee and Virginia system, still issue party tickets at the old rates, and I have no reason to believe that there will be any change during the coming season."

MR. MANSFIELD COMING HOME.

E. D. Price, manager of Richard Mansfield, arrived from Europe recently on the *Etruria*. In an interview with a MIRROR representative on Monday, Mr. Price gave vent to the following expression of opinion concerning Mr. Mansfield's London engagement and the prospects of his star on his return to America in the Fall:

"It was originally intended," said Mr. Price, "to have Mr. Mansfield prolong his stay abroad for another year, but the Globe Theatre was not suited to his purpose and no other theatre could be engaged to meet his requirements. His foreign season closed last Saturday night and the Globe has been released to the London Gaiety company, but Mr. Mansfield remains the lessee until next December.

"Mr. Mansfield has acquired a valuable stage property in his production of Richard III. Your London correspondent has told you how his impersonation of the hump-backed monarch was received by the English critics. Henry Irving, who plays on Saturdays in the afternoon only, came to the Globe one Saturday evening, and expressed himself as being delighted with Mansfield's conception and acting of the difficult role. It is undoubtedly a production of great beauty and artistic perfection. The scenery was painted by Smith, Banks and Telbin, the latter being one of the best scene painters in England. The armor of the soldiers is very complete, and no money was spared to make the entire performance as sumptuous as possible.

"When and where does your American season commence?"

"Mr. Mansfield will open at the Globe Theatre, Boston, about the middle of October. This Summer will be the first vacation he has had in three years. He will spend a portion of it on the continent and the rest with friends in New England. He will only play in the large cities next season, such as New York, Boston, Philadelphia, Brooklyn, Washington and Chicago. I am now attending to the booking arrangements. Mr. Mansfield will fill an engagement of eight weeks in New York at Palmer's Theatre, commencing in December. The company will include, among those who have been abroad with him, Messrs. Harkins and Crompton, Mrs. Harkins and Beatrice Cameron. In the matter of new productions I can only state at present that a tragedy is being written especially adapted to Mr. Mansfield, but I am not prepared to state who is writing it or what its title will be.

"I have just received a cable from Mr. Mansfield, stating that after the closing performance on Saturday night, the company presented him with a silver service, while the orchestra donated a handsome buckler for him to don when impersonating Richard III. He was tendered a banquet the same evening at the Langham Hotel, which was attended by Henry Irving, Toole, Beerbohm Tree, John Hare and many other well-known people."

HENRY BERGMANN has been engaged for William H. Crane's company for next season.

GOSSIP OF THE TOWN.

M. J. JORDAN remains with Old Jed Prouty for the Summer.

THOMAS Q. SEABROOKE will leave the cast of A Midnight Bell on Saturday night.

TONY PASTOR will close his road season at Columbus, O., next Saturday night.

BEN TUTHILL has been engaged to manage the Said Pasha company next season.

DAN WILLIAMS, a popular young comedian, will star next season in A Grass Widow.

WILL C. SAMPSON has closed his season with Frank Mayo and returned to the city.

GERALDINE ULMER has been engaged for Col. McCaull's Opera company for next season.

PAUL ARTHUR has been engaged to play the part of the lawyer, in a Midnight Bell, at the Bijou Theatre.

EDWIN SOUTHERS will star next season in his own play, Kit Carson, under the management of W. E. Akers.

KATE CLAXTON has sold her house on Fourteenth street, near Seventh avenue to Charlotte A. Mount for $27,000.

THE MASK OF LIFE, with John A. Stevens, has been booked solid up to February next, the season opening in September in the South.

NEIL BURGESS will close his present engagement at Proctor's Twenty-third Street Theatre on June 15, when he will be followed by Dockstader's Minstrels.

HI TOM WARD, who was last season with Thatcher, Primrose and West's Minstrels, has been engaged for the Two Old Cronies company for next season.

CHARLES BARNARD, the author of The County Fair, has applied for two patents for two very novel scenic effects which he intends introducing into a new play.

CHARLES H. DREW, who was for four years the comedian of the Carleton Opera company, has been engaged to play the part of Jonah in A Brass Monkey next season.

THE benefit for the Actors' Amateur Athletic Association of America, at the Metropolitan Opera House last Friday afternoon, netted that body the handsome sum of $4,300.

T. E. MILLS has engaged the following people for his Zozo company: Gussie Gilbert, Sophie Moore, Daisy Newton, Kittie De Barr, Jennie Rogers, A. W. Mason and A. B. Clark, Jr.

MAUD MCINTYRE and Kitty Conrow, of the London Gaiety company, will not return to England with that organization to-day (Wednesday), but will remain in this country to accept engagements.

BRIC-A-BRAC, Frank A. Tannehill's new farce comedy, in which James Jay Brady is to be interested, will be produced for the first time at the Walnut Street Theatre, Philadelphia, on Sept. 16.

MRS. LANGTRY will produce a new romantic drama by Kenneth Lee, during her forthcoming tour in England, opening in London for a run, and afterwards taking the play to Australia and the United States.

THE graduating class of the West Point Military Academy will visit the Broadway Theatre in a body on June 12, as invited guests, to witness Francis Wilson's performance in The Oolah. The house will be very prettily decorated on this auspicious occasion.

THE 100th performance of A Midnight Bell was celebrated at the Bijou Theatre last Wednesday evening by the distribution of very handsome souvenirs, in the shape of books containing photographic portraits of the company, and managers of the theatre and organization.

THEARLE AND COOPER'S Siege of Sebastopol will be the great Summer attraction at St. Louis. The spectacle will close its season in San Francisco on June 6; thence to Denver, and from the latter city to St. Louis, where it will be stationed permanently for the Summer at Kensington Gardens.

THE Oolah is playing right along at the Broadway Theatre to average receipts of $8,000 a week, and per consequence, both star and managers are happy. On Saturday night Marie Jansen added a pretty song called "Count Me Out," and on Monday a strong finale—a drinking act—was added.

The Coroner's verdict in the inquest on the death of Washington Irving Bishop was rendered last Wednesday. The three physicians were exonerated, the jury being of the opinion that the doctors had acted in good faith in performing the autopsy, but that Dr. Irwin had been somewhat hasty.

GUS WILLIAMS has made a hit with his song "When We Ran with the Old Machine," introduced in the third act of Keppler's Fortunes at Tony Pastor's Theatre. During the song a dissolving scene, at the back of the stage, shows an old-time engine house with a group of fire laddies in front of the "masheen."

A. H. CANBY, Francis Wilson's business manager, denies that any arrangements are being made for the production of the opera of Paul Jones at the Broadway Theatre. In the first place, Mr. Canby states that they haven't got the opera; secondly, they wouldn't put it on now if they had; thirdly, they will run The Oolah all Summer.

EMILY LYTTON, who has been playing the role of the adventuress with the San Francisco Little Lord Fauntleroy company, has been re-engaged by T. Henry French for next season to play the same part with the No. 1 company at an increased salary. Miss Lytton is now in Chicago acting as understudy for Dearest in the company playing there.

BETWEEN 300 and 400 people were turned away from the doors of the Fourteenth Street Theatre on last Thursday (Decoration Day), unable to obtain admittance to see J. K. Emmet in Uncle Joe. The business at both performances was phenomenal, and the engagement, which will be prolonged to June 15, promises to be one of the most successful Mr. Emmet has ever had in this city.

AT THE THEATRES.

UNION SQUARE.—ARDRIELL.

Urastras Shacky	Charles Theadore
Cherub Uber	Walter Perkins
Major Grabb	James Clarence Harvey
Neil	Roy Stainton
Dolph	T. S. Guise
Carro	M. De M. Woodcock
Manthie	May Leyton
Leone	Annie Lippincott
Sybil	Helen Pinke
Ardriell	Louise Paullin

The Summer season of the Union Square opened on Monday night with the initial metropolitan performance of the comic operetta entitled Ardriell, from La Poupée de Nuremberg, translated and adapted by J. Adahm, the performance being under the direction of Lillian Brown Norris.

Viewed in the light of comic opera, Ardriell is one of that class of pieces which cannot be wholly condemned nor unduly praised. Its plot and dialogue are weak and trivial; it possesses few, if any, numbers calculated to become catchy or popular; and, although the music frequently promises well, the result as a whole is disappointing. Reminiscences of old and familiar airs often occur, only to be followed by the most commonplace *finales*.

The story runs about as follows: An old toy-maker, very much crazed on the subject of magic, brother to a United States army officer, unlawfully withholds the little fortune of his brother's child, and endeavors to bring about a marriage between Ardriell, a pretty milliner, and his own son who, however, is in love with a maid-of-all-work employed in the same household. Ardriell loves the son of the army officer, and between them they arrange a scheme calculated to defeat the old toy-maker's plans. A masquerade ball is about to take place, and disguised as Mephistofeles the lover, with the ready aid of Ardriell, plays on the old fellow's weakness and eventually, on the appearance on the scene of the father, succeeds in making everything clear, wins his bride and, with the usual *grand ensemble* of every one concerned in the opera, the curtain falls. The initial performance was not a brilliant success; lack of proper rehearsal was evident throughout, and an amateurish air pervaded everywhere. Nearly all the performers sung out of tune, and the frantic endeavors of the leader of the orchestra to help them along simply tended to make their shortcomings all the more manifest.

Louise Paullin in the title-role looked very pretty, and with her accustomed conscientiousness and training rendered the part acceptably. She was apparently handicapped with her surroundings. Nevertheless, she deserved and received well-earned encores for two of her solos.

Charles Theadore, as the old toy-maker, and Walter Perkins, as Cherub, his son, afforded the comedy element in a creditable manner. While the remainder of the musical cast did but fairly well, more careful rehearsals and the corrections inevitable after a first night's performance may tend to rectify much that marred the opera's first production.

The stage setting was well cared for, the costumes bright and pleasing, and the evolutions, appearance and drill of the numerous body of female supernumeraries called forth well-merited praise.

WINDSOR.—M'CARTHY'S MISHAPS.

Ferguson and Mack's comedy company—minus Mack—appeared in a new piece called McCarthy's Mishaps before a large house at the Windsor on Monday night.

The programme terms it a pantomimic comedy, but it neither merits or admits of any serious consideration. It is simply a conglomeration of twaddle, horse-play and vaudeville specialties. It may be said to be humorous in spots, but it is decidedly wearisome in its entirety. The characters are continually walking on and off the stage during the three acts without any apparent reason, the disappearance of one meaning the appearance of another. Yet withal it caused considerable laughter and seemed to please the audience.

Barney Ferguson appeared as McCarthy, and evoked much applause. John Marr doubled the Chinaman, One Lung, and MacGuinnis successfully. John Hart was natural as Mulligan. T. J. Cronin was a handsome Harry Saunders. Hughey Dougherty was in his element as a negro servant, and caused many laughs. Lizzie Daly, as Miss Primrose, was grotesque, and her dancing inimitable. Carrie Behr, with a sweet voice, made a pretty Jennie. Fanny Osborne displayed her versatility as Mrs. Mulligan and as Oonah, a gypsy. Lillian Owen was a pleasing Clara. Maggie Ferguson, Fanny Harper, Minnie Dreher and Adalina Walton had little to do but to look pretty, and were consequently satisfactory. The stock scenery of the theatre was used, and in the last act was not wholly appropriate. Next week, Dan McCarthy.

GRAND.—MARTHA.

The season of English opera was opened auspiciously at the Grand Opera House on Monday night with Proctor's venerable but delightful Martha. Pauline L'Allemand made the hit of the evening in the title role, and received a veritable outburst of applause after her solo in the first scene of the second act. Nature has endowed her with a splendid voice. The lower notes were not as full as the upper register, but she knows how to overcome this drawback with artistic devices. At times, also, she sings with unpleasant nasal effect, which somewhat marred her otherwise delightful rendering of "The Last Rose of Summer." Athalie Claire was less satisfactory as Nancy. She has a pleasant and well trained contralto voice, but she was scarcely equal to the vocal reqirements of the third act. Frank Baxter is not much of an operatic actor, but his powerful tenor voice make up for histrionic deficiencies. Moreover, he sings with excellent artistic method, and was the recipient of considerable applause. W. Maina was quite amusing as Plunkett, and sang the role with commendable result. Messrs. Bell and Mascotti acquitted themselves with credit in minor roles. The chorus was rather too noisy and demonstrative, but the volume of sound seemed to take with the audience. Next week, The Bohemian Girl.

NIBLO'S.—THE OCTOROON.

An elaborate revival of The Octoroon, one of Boucicault's greatest successes, was presented by the Howard company at Niblo's on Monday night. The house was crowded, and the large audience was delighted with the performance of this classic of slavery days, which is still strong enough to retain contemporaneous interest. Elmer Grandin as Salem Scudder was efficient, although his dialect had not the New England nasal twang. The same defect in negro dialect was also palpably noticeable in the part of Pete taken by J. P. Carroll. James E. Jackson completely filled the bill as the villain, Jacob McClosky. W. H. Turner as Wah-no-tee was very effective and received a curtain call at the close of the second act. Master Lorin J. Howard was very pleasing as Paul. Eva Mountford was satisfactory as Zoe. The supporting company was capable. The Excelsior Quartette brought down the house in their imitation of Barnum's steam calliope. The Georgia Jubilee Singers also highly pleased the audience. The play was well mounted and staged. Next week, Mrs. D. P. Bowers in Jeanne Fortier, the Bread Carrier.

DALY'S.—ROSINA VOKES.

The present bill of Tears, The Circus Rider, and Ghastly Manor will be retained at Daly's Theatre until Thursday evening, June 6, when Rosina Vokes will employ the three remaining evenings and matinee of her engagement for the revival of various old favorites, by special request of her numerous admirers. The programme laid out for this purpose is as follows: Thursday, A Game of Cards, My Lord in Livery, and A Double Lesson; Friday and Saturday evenings and Saturday matinee, In Honor Bound, My Milliner's Bill, and A Pantomime Rehearsal.

KOSTER AND BIAL'S.—LOVELY GALATEA.

A variety of entertaining attractions were presented on Monday at Koster and Bial's, the principal being Suppe's Galatea. Hilda Thomas, as Galatea, looked charmingly pretty, as did Jennie Joyce in the role of Ganymede. Gustav Adolpi as Midas was made up as a German Jew money lender and presented a very humorous dialect sketch. W. E. Nankivelle played Pygmalion in a telling manner.

Among the other features of the evening were James F. Hoey's clever sketches, an eccentric musical performance by the Alexandroff, the startling revelations of Professor Klug's microscope and a musical extravaganza called The Dress Rehearsal.

AT OTHER HOUSES.

The theatrical attractions outside of comic opera are dwindling in New York owing to the present season of outdoor enjoyment. Still we have the mystifying tricks of Herrmann with us at the Fifth Avenue Theatre, while The County Fair at the Twenty-third Street Theatre and A Midnight Bell at the Bijou offer tempting bills of indoor rusticity.

One of the most seasonable attractions is Featherbrain at the Madison Square, where Minnie Maddern and her company are constantly increasing the fast and furious fun of the piece.

Ullie Akerstrom is about to complete her fourth week in Annette at the Star, with satisfactory results to herself and the New York public.

Keppler's Fortunes interpreted by Gus Williams is a potent mirth-maker at Tony Pastor's.

Uncle Joe is drawing towards the close of its run at the Fourteenth Street establishment.

The comic operas now prevalent collect large and delighted audiences nightly. First and foremost in popular and artistic estimation is Clover, at Palmer's theatre.—The Oolah, at the Broadway, is also rapidly gaining in attendance since Francis Wilson saw the necessity of elaborating his part.—It goes without saying, also, that The Brigands get in their fine nocturnal work at the Casino with profitable result to the box office, as well as to the amusement and edification of the theatrical patrons of that house.

AS IN A LOOKING GLASS.

The keynote of the seasons has sounded the golden Summer time; and everybody who ever thought that he, she, or it could write a play has hied off to the mountains or the seaside to do it and have it ready for the "yearning star" in the Fall.

The combination of solitude and the play seem to be taken for granted, though I have always had an idea that if I started in to write a play I should want to be right among the people about whom I was writing, seeing just what they were doing, how they were talking, how they lived and how they looked out into life and how the huge panorama seemed to each one of them.

We all know we want more living people on the stage. We want them full, not of cocktails—but of common sense. But I see no reason why it should be conceded that the only real people in the world belong to the New England description.

† † †

Methinks I owe a wrinkle or two upon my brow to a too ardent study of some of these classics, and I am beginning to believe that France with its fascinations, old England with its romance and Italy with its passion, form better backgrounds than strings of apples drying, beans being hulled, and women who have their hair plastered down on each side of their faces until they look like—well, some of the dreadful things described in Revelations.

There is one New England play I did not see—the name was enough for me—Jed Prouty. Fancy anybody named Jed Prouty doing anything more romantic than going and being killed for his country, and even in that case he would not be doing his duty, unless he took good care that he left no heirs behind him; that is, any who bore his own name.

I have never wept ever an American play in my life, consequently either I am very unpatriotic, or the American plays were not very good. Little Lord Fauntleroy must, of course, be excepted, but then this is not an American play, but an idyll of childhood.

† † †

When I go in the country and to camp-meeting I always feel an inclination to get down on my knees and scream at the very top of my voice, in case there is deafness in heaven, that I may be protected during the coming season, not only from seeing the great American play, but also from having it lent to me to read. It is just a bit of an insult, unless one asks for it, to bring a great package of manuscript and ask one to read it and give an opinion.

In the first place, nobody follows your advice; in the second place you dont tell the truth about it yourself, and in the third place you know that you are a born hypocrite at heart—that you are a kind of Malay—one of the sort that kill people with strings about their necks for not acting promptly and finishing up the audacious villain who has dared to ask you to waste your time on his play.

The only perfectly made plays are like the only perfectly made fans—they must come from Paris and have the odor of violette upon them.

My little dude has told me, with frightened eyes and startled hair, that they are doing The Octoroon at Niblo's this week. I have never had the pleasure of meeting the Octoroon, but I hope to. I had always supposed she was a young person who might have married Uncle Tom, but it appears she was not; but instead of that she runs a sort of an Eva chorus all to herself. The general consternation in a well-bred family—a family where the Bible and the photograph album are placed at prim angles on the table, and where they have one o'clock dinner on Sunday—at my not having seen The Octoroon could not have been greater than if I had announced that I *had* seen the devil. They run all four of these things together—Uncle Tom, the Album, the Bible and The Octoroon; they discuss them and, regarding them as steps, they sing "Climbing up the Golden Stair."

† † †

The album is the sort that only holds *carte-de-visites*—those little things, you know, and you see grandma and grandpa before the war, and you wonder if grandpa always looked as if he were sitting on a needle, because there is such a look of supreme agony on his face, and you feel sure that grandma got the devil after the photographer had finished with him.

Then you look at a picture of pa and ma taken on their wedding trip. Ma has on a large plaid skirt and a crinoline, a round bodice with a belt, and a huge silver buckle that Aunt Ellen gave her for a wedding present. She has her hair done in rats and clutches Pa by the arm to show she has got him, while he looks as if he were never so deadly ashamed in all his life; and would not want anybody in the world to know it.

Then there is *me* when I was six weeks old, and Lord, how expressionless I am! And there's Tom in his first trousers, an Ma will tell you that they were made by poor Miss Lyddy Green, who used to go out sewing and didn't die until she was past ninety, and you think she must have been near ninety when she made those trousers, because they are all seat and no legs.

† † †

Then there are pictures of all the rest of us, and after that there begins another series of abominable tintypes taken when we went out to Coney Island and each of us who were girls were giggling up in the face of some young man. I seemed to be the only sensible one of the lot, for I was either so stingy that I would not spend my money to have my picture taken with a girl, or else I thought that my Adonis-like beauty, showed to better advantage by itself. But, oh! my taste in collars, and oh! how I spraddled out one hand to show a huge ring on it! I closed that book with a pang, and I feel that no matter who the photographer is, even Falk himself, could not give that exquisite expression of contentment, that blissful air of satisfaction to my face nowadays.

† † †

The Bible has pictures in it and its pictures are uncommon, inasmuch as Joseph when being pursued by Mrs. Potiphar is not robed as usual in the deep blue, indicative of innocence, but instead, parades himself in a bright scarlet, strongly suggestive of a British Guardsman whose ideal Mrs. Potiphar did not reach to. For a long time I regarded Cain and Abel as the Smaese twins, and it was only when Abel was dead and his hair combed differently, that I found any dissimilarity in their faces; then I discovered that Abel had a slight something in one eye, a sort of meandering round that permitted him to see in two places at one time. I suppose the painter put this in to show Abel was very much blessed.

Then there was always a programme of The Octoroon and Uncle Tom's Cabin kept in the Bible, and the deacon would refer to the actors as people who playing these strictly religious parts, became in themselves holy, and he never would confess to the truth, which was known in the whole village, that rather than have his most blisstul views torn down, he bailed little Eva out the night she was up for being drunk and disorderly.

† † †

Absalom was a clean-looking young man, but he never won my heart. For two years he troubled me a good deal. I have been trying to think who it was he looked like—I know now. It is Sidney Drew. They both have that somewhat inflated air, vulgarly described in these degenerate days as the "big head," and Absalom looks cocky enough to answer back his supporters and try to teach generations how to manage war. The same expression hovers over Mr. Drew's face, only I think he would take it out in teaching men how to act, or to play billiards. It is sad that such a fate as Absalom's should settle upon a young and more or less promising actor.

In the case of the Biblical hero he got cotched in a tree. In the case of the histrionic one it seems most probable, if the head-swelling continues that the same fate will await him, only it will be his nose and not his hair that will hold him up.

All great actors have large noses, so they say—the ones who have them. Too big a nose, like too big a head, is only desirable in a dime museum. I feel like advising Mr. Drew to beware of the fate of Absalom, but I fear he would take no advice from

A REFLECTION.

THE HISTRION'S HOLIDAY.

John E. Henshaw and May Ten Broeck will spend the Summer at McConnell Cottage, Plymouth, Mass.

Gus Frohman is getting his cottage at Stamford in readiness for his Summer sojourn.

Mrs. J. Charles Davis, Mrs. J. Kline Emmet, Jr., and Harry Greene sailed on the Clyde line steamer for Florida yesterday (Tuesday). They went for the sea-trip only, and will not remain in the South.

W. W. Tillottson will go to the Thousand Islands.

John A. Stevens will spend the Summer at Rowlands, Pa.

Eugene Canfield and wife will spend their deferred honeymoon at Long Branch.

J. W. Rosenquest will fish at the Rice Lakes, back of Coburg, Ontario, joining Charles and Robert Coote.

William Gavin will spend the Summer with his family at Middletown, N. Y.

E. B. Tilton will go to Buzzard's Bay, Mass.

Albert Aronson will go to Europe, when Rudolph Aronson returns in July.

Helen Blythe and J. F. Brien are Summering at Bonnyview on the Hudson.

George W. Winnett is on his Long Island farm attending to his trotting stock.

Henry Bergmann will while away the hot months at New Brighton, Staten Island.

Arthur Elliott and Louise Pomeroy will sojourn at Stony Brook, L. I.

GEORGE S. WOODWARD, of the Stuart Robson company, writes that hereafter he will assume his middle initial in order to avoid being confounded with another professional bearing the same name. Why does not George part his name in the middle?

THE FUND'S ANNUAL MEETING.

The eighth annual meeting of the Actors' Fund Association took place yesterday morning at the Madison Square Theatre. The attendance was the largest in the history of the organization, more than 650 professionals being present. A larger representation than usual of ladies was noticeable. The Actors' Athletic Association was present in force, its members having joined the Fund during the past fortnight for the purpose of participating in the election. There was also a goodly showing from the Actors' Order of Friendship. The members crowded the parquet and occupied several rows of seats in the balcony.

At half-past eleven President A. M. Palmer and the officers and Trustees of the Fund came upon the stage, and the meeting was called to order.

Secretary Harrison Grey Fiske proceeded at once to the reading of the minutes, and was about to read his anuual report when Louis Aldrich moved the adoption of the following resolution:

WHEREAS: A terrible calamity has overtaken the inhabitants of the Conemaugh Valley, Cambria County, Pa., so dreadful in its horrors and consequent loss of life as to be almost beyond comprehension. Therefore, be it

Resolved, By the Actors' Fund of America, at its present regular annual meeting, that our Board of Trustees be and are hereby authorized to send through the President and Executive Committee of the Fund one thousand dollars ($1,000) to Governor Beaver, the Mayor of Johnstown, or other official authority as a contribution toward the immediate relief of the surviving sufferers of this, the most frightful and unparalleled disaster in the history of the United States.

The applause that followed the reading of this resolution was deafening. Harry Watkins at once seconded the motion and it was carried unanimously.

The secretary's report was then read. It was as follows:

SECRETARY'S ANNUAL REPORT.

From June 6, 1888, to June 4, 1889.

Total expenditure as per requisition	$21,393 59
Paid for relief, funerals, physicians' expenses, medicines in different cities, etc., etc.	$15,356 17
Salaries	2,544 00
Printing, stationery, etc	395 62
Expenses advertising benefits, etc	859 42
Postage for reports, votes of thanks, etc	134 73
Office expenses, furniture, etc	354 80
Newspapers for reading room	48 89
Rent of rooms, 145 Fifth Avenue	2,699 96
Total	$21,393 59

Received by Assistant Secretary.

Cash on hand June 6, 1888	$152 00
Membership dues	2,764 00
Life memberships	1,200 00
Net profit Domestic Bureau	668 58
Proceeds Base Ball Match, Boston	5 25
Money returned	65 10
Donation H. C. Miner, rehearsal fees	76 50
" Mr. Gottschalk	25 00
" T. F. Rainey	91 00
" Thomas B. MacDonough	20 00
" Charles Coote	10 00
" Lotu Colling	5 00
" Milwaukie Lodge, B. P. O. E.	50 00
" H. S. Welsh	10 00
" Richard Marston	15 00
" through Denman Thompson co.	28 00
" Anonymous	20 00
	$5,205 43
Paid by Assistant Secretary to Treasurer	4,756 00
Balance cash on hand	449 43
Total	$5,205 43

HARRISON GREY FISKE, Secretary.

On motion of James L. Carhart the report was adopted.

Treasurer T. Henry French read his annual report, the perusal being punctuated by bursts of applause for the vast sums realized during the year:

TREASURER'S ANNUAL REPORT.

June 5, 1888—		
Balance cash on hand		$26,944.90
Interest on bonds	$ 1,080	
Interest on balances in the U. S. Trust Co.	339.72	
Donation from Antonio E. Terry	200	
Legacy from Edward Aronson	200	
From the city of New York	10,675	
Benefit, Broadway Theatre, N. Y.	2,694.15	
Benefit, Daly's Theatre, N. Y.	2,006.68	
Benefit, Madison Square Theatre	1,593.83	
Benefit, Chestnut Street Theatre, Philadelphia	1,205.75	
Benefit, Baldwin Theatre, San Francisco	788.40	
Benefit, St. Louis, Mo	894.75	
Benefit, New Orleans, La	360.50	
Benefit, Minneapolis, Minn	318.50	
Benefit, Memphis, Tenn	282.25	
Benefit, Milwaukee, Wis	85.50	
Benefit, Richmond, Va	72.75	
Benefit, Hartford, Conn	40	
Benefit, Louisville, Ky	19.25	
Cash from B. A. Baker, assistant secretary, account of life memberships, memberships and money returned	4,756	
Total cash received from June 5, 1888, to June 4, 1889		$27,422.03
		$54,366.93
June 4, 1889—		
Cash in Bank of the Metropolis, N. Y.	$4,488.69	
United States Trust Co., N.Y.	18,330.72	
		$22,728.34
Also cash invested in U. S. Government 4 per cent. registered bonds in the name of the Actors' Fund of America now in private safe of the Fifth Avenue Safe Deposit Vault		$27,000.00
Premiums on above bonds at close of N. Y. Stock Exchange June 3, 1889		$7,560.00
		$57,288.34
Payments to B. A. Baker, Assistant Secretary, as per Weekly Requisitions from June 5, 1888 to June 3, 1889	$21,393.59	
Evergreens Company Interest on mortgage	245.00	
		$21,638.59
June 4, 1889—		
Balance cash on hand		22,728.34
		$44,366.93

T. H. FRENCH, Treasurer.

The report of the Treasurer regarding the Memorial Monument Fund showed that $961.68 had been expended during the year, while one donation of $25 had been received from Mr. Goldmark. Balance on hand, $648.98.

At the conclusion of the reading President Palmer appointed Wesley Sisson, Charles W. Thomas and J. Charles Davis a committee to examine and audit the treasurer's accounts.

Harry Edwards then read his report as librarian of the Fund, which ran thus:

Two years ago, on the occasion of our Sixth Annual Meeting, it was my pleasing duty to call attention to the formation of a library in connection with the Actors' Fund, and to solicit the interest of members thereto. It is now my still more agreeable privilege to announce the most gratifying response to that appeal, and to state that the collection of books has now reached such proportions as to give promise in the future of a valuable and interesting library becoming the property of the Fund. On the day of our last meeting I was just approaching the shores of England, and no report was offered to you in my absence. This, however, gives me on the present occasion, the opportunity to review briefly what has been accomplished, and to mention the names of at least some of the kind friends to whom we are indebted for donations. And I am sure it will not be without interest for you to learn that the first book given to the library was a copy of her own poems by the talented and remarkable little actress, Miss Ullie Akerstrom, of whom I am assured, we shall hear much more in the future than we have done in the past. To Mr. Gabriel Harrison we are indebted for several volumes, among others his own elaborate "Life of Howard Payne," for thirty-six volumes containing nearly 150 plays, for Wm. Inchbald's edition of plays, seventy-two in number, most of them with portraits of eminent performers, and for eighteen volumes of plays, published in America early in the present century and containing many works now not easily obtainable. In all Mr. Harrison's donations amount to over 100 volumes. Mr. Jenks, of the Boston *Transcript*, has given us about twenty-four volumes of the French drama together with a large number of programmes of musical and dramatic portraits, while from Dr. R. Taylor, one of our honorary physicians, we have received five copies of the old Greek Dramatists, Sophocles and Oschylus, as well as the dramatic works of Ben Jonson, Christopher Marlowe and Sheridan. Mrs. Frank Ray has presented us with several volumes, among which are to be found Dunlap's "Memoirs of G. F. Cooke," "Players of a Century," Lewes' "Actors and the Art of Acting," and others, and we have to thank Mr. Loraine Stoddard for a copy of the first part of "Seilhamer's New York Theatre," and for nearly forty volumes of Stoddard works in other departments of literature. Miss Agnes Proctor has given us thirty volumes containing 300 plays and a very interesting volume by Wm. Davenport Adams, entitled "English Epigrams." From Miss Victoria Reynolds comes Cambell's "Life of Mrs. Siddons," from our reputed secretary, Mr. Benjamin A. Baker a collection of English farces, and a good copy of the "Poems of Shakespeare" from his assistant, Mr. Gurney, Boz's "Life of Joseph Grimaldi," rapidly becoming a very scarce book, from Mr. Wilson of the Forrest Home; a copy of Alger's "Life of Edwin Forrest," from Mr. E. E. Nagle; "Vidocq, the French Spy;" and from Mr. Branch O'Brien the works of Shakespeare, at present the only example of our immortal dramatist to be found in the Library. From Mr. F. Murtha we have a very valuable donation in the shape of a collection of play-bills and the salary books of the old Bowery Theatre; and recently from your honored President, Mr. A. M. Palmer, forty-six volumes of the *Theatrical Inquisitor and Monthly Mirror* from 1795 to 1820, one of the most interesting of theatrical magazines and indispensable to the student of dramatic literature. During the first year of the existence of the Library the number of donations of books amounted to 122; during the present year it has increased to 184, making a total of 306 volumes; surely a very gratifying exhibit when it is considered that the supply has come entirely from private sources and from those more immediately connected with our institution itself. In another direction, but one closely associated with the library, I must mention the gift of Miss Fanny Davenport, of an admirable bust of her illustrious father, of which only four copies are in existence, and a series of engraved portraits of theatrical celebrities, many of great rarity, and for the most part copies of the priceless originals now preserved in the Garrick Club, of London. Among them will be found the "counterfeit presentments" of Mr. Pritchard, Garrick as Abel Drugger, Thomas King and Mrs. Baddeley as Lord Ogleby, and Miss Stirling in The Clandestine Marriage, of the beautiful Arabella Hunt, Miss Chester, John Kemble, Ellen Tree, Wm. C. Macready, Samuel Emery and James Sheridan Knowles. For these portraits we are indebted to Mr. Gabriel Harrison, whose gifts of books have been before alluded to.

In addition to these gifts, Mr. Harrison has presented to the Fund a fine photograph of Edwin Forrest, and the old favorite Madame Ponisi has added a portrait of herself in character, and one of her late husband, Mr. S. Wallis. A very large number of play-bills, many of extreme interest and importance will be found displayed on our walls, and photographic portraits of several distinguished actors and actresses are to be seen in the reading-room. It is to be hoped that we may go on to increase our literary and art treasures, so much as to call for, within a year or two, a complete catalogue of the whole, which I, for my part, should have considerable pleasure in preparing. The attraction of the reading-room appears to be constantly on the increase, and it is calculated that an average of not less than 384 persons consult the newspapers and magazines every day. It is perhaps well to state that the supply of daily and weekly journals are very large, comprising all the New York dailies, as well as many from Boston, Philadelphia, Chicago, San Francisco and other great cities of the Union, while the weekly papers include nearly all those devoted exclusively to dramatic matters, as well as *Harper's Weekly, Puck, Judge, Life*, etc., etc. No magazines of importance are omitted, and copies of the *Century*, the *Cosmopolitan*, *Harper's Monthly*, *Lippincott*, *Magazine of American History*, *Book Chat*, *Cassell's Family Magazine*, the *Connoisseur*, the *Library Magazine* and many others are always to be found upon our tables. It may be said, in conclusion, that nothing could be more gratifying than to witness a still larger number of readers, and that any suggestions for the improvement or increase of the library and the details associated with it and with the reading room, will always meet with the earnest attention of the committee.

All of which is respectfully submitted.

The election of officers being announced as next in order by the President, Mr. Handysides arose and said that as an actor and a representative of actors he held that the office of President be filled by acclamation. He would nominate the dean of the Guild. "Ladies and Gentlemen! To your feet. I now propose the honored name of A. M. Palmer for President of the Actors' Fund."

JAMES L. CARHART—"I second the motion."

The cheering and applause that followed the nomination and its backing lasted for several minutes. Mr. Palmer was visibly affected.

"Ladies and gentlemen," he said, "I cannot find words to express the feelings of my heart on this occasion. I can only say that I have been a friend of the actor and a friend of the Actors' Fund movement. (Applause). I hope to continue so to the end."

W. J. Fleming got up to refer to the taking of votes by ballot, but DeWolf Hopper was recognized by the chair.

MR. HOPPER—"I would suggest a man for the position of Vice President—an actor. A man known to us all—the king pin of another organization—a man whom we have known and respected for years. A splendid fellow on and off the stage—I would suggest the name of Louis Aldrich."

The applause that followed this speech had to be stopped by the Chair's loud rapping of the gavel, and the nomination being seconded from all parts of the auditorium, Mr. Aldrich was elected to the position by acclamation.

PRESIDENT PALMER—"We must not forget that we are here in the sacred name of charity, and that we will get through the work quicker if less exuberance of spirit is shown."

MR. ALDRICH—"I am not prepared to say anything. As an actor and a representative of actors I am glad to be able to do anything to help them along. I hope that this is not done in the spirit of enmity. (Cries of No! No!) I am deeply grateful."

MR. HOPPER—"I move a vote of thanks to Mr. Miner who has so ably filled the position the past year." (Cheers).

This motion was carried unanimously.

W. J. FLEMING—"It was decided at the last annual meeting that the voting should be by ballot. There are two tickets in the field and I think it would save time if we voted that way."

A motion was made that the law be amended so that the voting could be by acclamation. To this amendment another amendment was added that the balloting by acclamation be on each name separately, and the latter motion was carried.

James L. Carhart moved the election of William Henderson for Vice-President, and the motion was carried.

Frank W. Sanger was then nominated as treasurer by Charles S. Dickson, and unanimously elected amid cheers.

MR. SANGER—"I look upon this as a very great compliment, though I don't see any reason why I should be made treasurer when the office has been ably filled in the past; though as long as you will it, I will accept."

A vote of thanks was next tendered Mr. French, the retiring treasurer.

MR. HOPPER—"I would move the election of a man that we all cordially admire for the office of secretary—Charles W. Thomas."

JAMES NEIL—"I desire to re-nominate Harrison Grey Fiske."

GEORGE W. JUNE—"I move that the nominations now close."

Mr. Thomas' name was given first to be voted on, and the ayes had it. Several voices, however, claimed a division.

CHARLES DICKSON—"I move that more than the usual vote of thanks be tendered to Mr. Fiske. If any officer of the Board is entitled to thanks, it is certainly Mr. Fiske, who has most ably filled his office."

Mr. Dickson's motion was unanimously carried.

The election for Trustees was then done by acclamation and resulted in the following board, which includes the officers and also the secretary, who was not formerly of the Board.

After the election, Mr. Thomas thanked the ladies and gentlemen present for his appointment as secretary. He had not had much experience, but he would fill the office to the best of his ability.

A. M. Palmer, Louis Aldrich, William Henderson, Frank W. Sanger, Charles W. Thomas, Joseph Wheelock, Joseph Shannon, F. F. Mackay, W. J. Florence, De Wolf Hopper, Harrison Grey Fiske, Edmund C. Stanton, Edwin H. Price, Edwin Knowles, Martin W. Hawley and Tony Pastor.

MARC KLAW.—"As a voter who probably opposed as many of the motions as anyone here, I move that the vote be made unanimous."

The motion was carried at once, as was one for a vote of thanks for the retiring board.

A voice.—"I move a hearty vote of thanks to our old friend, Ben Baker."

FRANK M. KENDRICK.—"I move that a vote of thanks be offered Lester Gurney."

A voice.—"What's the matter with the office boys?"

Thanks were then voted to Mr. Palmer for the use of his two theatres for the day.

W. J. Fleming offered a motion for adjournment, and inquired why it was that the Fund's burial plot was mortgaged, while the Fund's money was lying idly in the bank.

President Palmer explained that only some of the franchise had been mortgaged, owing to a desire not to withdraw some of the invested funds. During the ensuing year the mortgage would most probably be wiped out.

On motion of Burr W. McIntosh the meeting then adjourned.

Among those present at the meeting were Paul Arthur, Mrs. Sol Smith, Chas. Bowser, Roland Reed, E. B. Jack, Albert Ellery Berg, Emily Maeder, John E. Ince, Thos. A. Wise, Marc Klaw, Fred Williams, Joseph Shannon, Thos. Q. Seabrooke, Archie Cowper, Chas. A. Haswin, A. L. Erlanger, Henry Bergmann, Thos. J. Maguire, Andrew A. McCormack, Edward Fletcher, W. J. Fleming, Chas. Foster and others, while the stage held Harry Edwards, T. Henry French, Harrison Grey Fiske, Leslie Gurney, Wm. Henderson, Ben. A. Baker, Louis Aldrich, Harry Watkins, Edwin Knowles, J. Chas. Davis, Thos. W. Keene, Harry Miner, and Edward J. Hasson.

FRANK LASDER and wife will sojourn at Long Branch, leaving there July 15 for San Francisco, to join Rose Coghlan.

PROFESSIONAL DOINGS.

W. P. Guiberson has been engaged for Spenser's Little Tycoon company.

HERMANN EHRENT has signed with the Carleton Opera company for next season.

EDWARD C. DOBSON, manager for Louise Litta, arrived on the *Umbria* last Saturday.

MAURICE DREW and Catherine Coggswell have gone to the Soldiers' Home at Dayton, O.

WILLIAM BLACK, who went in advance of the Fantasma company last season, is in the city, a guest of T. E. Mills.

CLAUDE AMSDEN, the basso, joined the Bennett-Moulton Opera company at Milwaukee, last week, for the Summer and next season.

IT is stated that the tenor Tamaguo has received a guarantee of $100,000 to sing fifty nights during the four months of Mme. Patti's American season.

THE Boston Comedy company played a very successful week's engagement at Sherbrooke, Canada, closing on Saturday last. The company is playing at the Academy of Music, in Quebec, this week.

THE American tour of the St. Felix Sisters, who are now in Paris superintending the making of designs for their costumes in the new musical comedy, A Royal Hand, will begin on Sept. 16.

THROUGH FIRE, a melodrama by Edwin B. Tilton, was produced at Yonkers last Tuesday evening and is reported to have made a decided success. It will most probably be produced in this city next season.

SEDLEY BROWN will produce his new play, Pine Meadows, at the Madison Square Theatre next Thursday afternoon, Manager A. M. Palmer having kindly volunteered the use of his theatre for that afternoon. Among those who have volunteered to appear in the play are Selena Fetter, Henrietta Crossman, Mrs. Sol Smith, Harry Courtaine, Maud Barrington and J. W. Norris.

WILSON BARRETT is reported to have completed all his arrangements for the transportation of his scenery to this country for next season's tour. The scenery weighs fully 180 tons and the Cunard line will bring it here, the first instalment of ninety tons leaving Liverpool for Boston on the *Catalonia*, Sept. 12. The remainder is to come in consignments of forty-five tons by the *Scythia* and *Cephalonia*, Sept. 19 and 26.

WM. GAREN, who is to manage Dan Mason next season in the musical comedy, A Clean Sweep, is in the city and reports that he has booked thirty weeks for his star next season. The tour opens in Brooklyn on August 26, and it is confidently expected that it will be a success. The following people have been secured to support Mr. Mason: Charles Jerome, Irwin T. Bush, Ben Grinnell and wife, Roach and Castleton and Mable Florence.

THE season of Col. Sinn's Park Theatre, Brooklyn, closed on Saturday night. It is said to have been the most successful that the house has ever had, the receipts being $30,000 above those of last year. All the leading attractions have been booked for next season, which opens on Sept. 2 with Little Lord Fauntleroy. During the Summer the house will be thoroughly renovated.

FRANK DIETZ, who has been connected with the Vokes Family enterprises in Europe and America, for over ten years, has been engaged by Thearle and Cooper of Chicago, as acting manager of Victoria Vokes' coming American tour. Mr. Dietz is at present connected with the management of Rosina Vokes. The tour of Victoria promises to be a most brilliant one and she will be surrounded with everything that will tend to achieve success.

JOHN GILBERT, the noted veteran actor, was reported to be dying at Boston last Saturday. It is gratifying to be able to state that his illness was greatly exaggerated and that he is now on a fair way to recovery. He went to Boston over two weeks ago en route for his Summer residence at Manchester-by-the-Sea. His physician advised his remaining in Boston for a short time before continuing his journey to be treated for an old kidney complaint. In the meantime he caught cold, which developed into an attack of pneumonia. Fortunately his hardy constitution has been able to resist the attack.

EDWARD C. DOBSON, who arrived from London recently on the *Umbria* says that his star, Louise Litta, is now resting in Paris, having closed a most successful foreign season in Chispa about two weeks ago at Glasgow. She will remain in Paris until the middle of August, after which she will proceed to London to rehearse her new play, Lena the Flower Girl, by George R. Sims, which is to be produced there at the Standard Theatre about Sept. 1. Mr. Dobson is now booking Miss Litta for her next season in this country. He has already made arrangements for her tour in California and elsewhere.

THE statement that has appeared in several newspapers that the leading lady of the Little Lord Fauntleroy company would be changed, was inserted without the knowledge of the management and is incorrect. Isabelle Evesson, who now plays the part of Mrs. Errol is re-engaged for next season on account of the success she has made. Up to the present time no company ever played to as large receipts, in the cities that Little Lord Fauntleroy has visited at regular prices, as that play. Last week in Chicago, in spite of great opposition, the receipts were over $10,000 and this week's business bids fair to exceed even these large figures.

CELIE ELLIS, of the Duff Opera company, met with a peculiar accident at Philadelphia last week. While indulging in a pardonable yawn after a fatiguing rehearsal of Iolanthe, she was startled by a sharp snap at the base of the jaw. On examination by a local surgeon the jaw was found to be dislocated, but was soon put back into place. The strain, however, made it very painful for Miss Ellis to sing her part of Paula at the evening performance, but she pluckily underwent the ordeal.

THE MANAGERS ORGANIZE.

The second meeting of theatrical managers who are considering ways and means for relief from the unjust working of the Interstate Commerce law, was held on Monday afternoon at the Madison Square Theatre. A. M. Palmer occupied the chair; Ex-Judge Dittenhoefer, Secretary. Thomas H. Davis, T. Henry French and Theodore Moss were seated on the stage. The attendance of professionals was not as large as at the first meeting. Among those present were Marc Klaw, W. W. Tillottson, Gus Mortimer, Charles W. Thomas, J. G. Ritchie, E. E. Rice, Harry Kennedy, Louis Aldrich, W. T. Keogh, Thos. B. MacDonough, B. D. Stevens, Charlie Burnham, W. J. Fleming, E. B. Jack, Roland Reed, Mr. Brady, Harry Sanderson, R. B. Munroe, Mr. Fish, W. W. Warmington, Col. A. D. Keyes and others. Several railroad men were also present.

The first business before the meeting was the reading of the by-laws drafted by the Committee on Ways and Means appointed at the first meeting. Ex-Judge A. J. Dittenhoefer read the by-laws. They were unanimously adopted, and are as follows:

1. The name of this Association shall be "The Theatrical Managers' Association of the United States."

2. Its object is to take and enforce all proper measures to relieve the theatrical profession from the oppression of the Interstate Commerce Act; to protect it from hostile and oppressive legislation, and in general to take and adopt all measures to benefit and promote the business interests of the members of this Association.

3. The officers of this Association shall be a President, a Vice-President, a Secretary and a Treasurer.

4. The officers shall perform the duties usually incumbent upon like officers in similar associations, and such duties as shall be imposed upon them by the Board of Trustees, and they shall be ex-officio members of the Board of Trustees.

5. The Board of Trustees shall consist of nine members, residents of the city of New York and Brooklyn, and in addition thereto one member from each State in the Union. The resident members shall be elected by the members of the association from the city of New York at the annual meeting, and the non-resident members shall be elected by the managers of the theatres and places of amusement in each State who are members of this association prior to the said annual meeting in each year, in such manner as the first Board of Trustees shall determine. Should there be no election in any other State than New York, as herein provided, the vacancy shall be filled by the Board of Trustees.

6. The Board of Trustees shall have the entire direction, management and control of the affairs of the association; shall have full and complete authority to do everything necessary and proper to carry out the objects of the association, and for that purpose to disburse and expend all moneys that may be required in the premises.

7. The said Board shall have power to name an Executive Committee of three members from its New York and Brooklyn members, who shall during the intervals of the meetings of the Board of Trustees possess all its powers; subject, however, to review by said Board. Seven members shall constitute a quorum of the Board of Trustees, and the said Board, as also the Executive Committee, shall keep an accurate record of their proceedings, which shall be presented to the members of the association at the annual meeting.

8. The said Board of Trustees shall meet at least once every six months, and the Executive Committee shall meet as often as shall be required.

9. The Board of Trustees at its first meeting, shall make such rules as it may deem proper regulating the depositing of the money of this association, and the drawing against the same by the officers, the keeping of proper books of account, and the giving of security by the custodian of the funds, and the disbursing officers.

10. Every manager of a reputable place of amusement and traveling company and every other person interested in or having business connections with the theatrical profession shall be qualified to become a member of this association, and shall be enrolled on such on the approval of the Executive Committee and payment of the fees hereinafter provided.

11. The members of this association shall each pay the annually at such times as shall be provided by the Board of Trustees.

12. In addition to the annual fee the officers are authorized to receive from the members such sums as they may be willing to contribute crediting them on the books of the association with the amount of their said contributions.

13. The first meeting of the members of this association shall take place on or before the 15th day of July, 1887, at such time and place as shall be determined by the Board of Trustees, due announcement of which shall be made in the dramatic papers, and shall be mailed at least thirty days in advance to the members of this association, and thereafter an annual meeting shall be held on or about the said date in each year, at a place to be determined and announced as aforesaid by the Board of Trustees.

14. Special meetings of the members may be called by the Board of Trustees on the request may request, and on the written demand of at least fifty members of the association, the President shall call such special meeting to be held within sixty days after receiving such demand.

15. These by-laws shall not be amended, altered, changed or added to except by a two-third vote of the members at an annual or special meeting called for that purpose, provided, however, that the first Board of Trustees shall have the power up to the 15th day of July, 1887, to make such alterations, amendments, changes or additions as may be deemed necessary at a regular or special meeting of said Board of Trustees by a two-thirds vote of the members attending said meeting.

W. J. Fleming suggested that the men to be appointed to fight the railroads should be those who always travelled and who knew the ins and outs of these corporations.

Augs. H. Bangs—"The Trustees are not to be employed to fight the railroads. They are supposed to see that this matter is taken up by Congress. And while on that subject I would like to ask Judge Dittenhoefer how far it lies in the power of the Interstate Commission to modify the existing law and make the changes that the profession needed and demanded.

Ex-Judge Dittenhoefer, in replying stated that in his opinion the Commission had the power to make the modifications and that they would do so if fair and intelligent representations were made to them. Since the last meeting he had received a letter from Manager Ford, of Washington, who had at once put himself in communication with the people from whom relief might be hoped, and he believed that the relief could be granted. The letter stated that no record could be found of any previous action by the Committee. There had been some talk of a decision by Judge Cooley, one of the members of the Committee, but no record of it could be found. At any rate no action had so far as known ever been take in the matter by the Commission as a Commission. If that were the case the ground was clear and they would not be met at the the start by an adverse decision—either judical or official.

Marc Klaw—"I move that the present officers, A. M. Palmer, President, and Thos. H. Davis, Secretary, be continued in office."

Adopted.

The names of Frank W. Sanger, for Vice-President, and T. Henry French, as Treasurer, were then suggested. Both gentlemen were elected on separate motions.

A committee of three gentlemen, Louis Aldrich, Marc Klaw, and E. E. Rice was then appointed by President Palmer to select nine trustees.

While this committee was absent it was moved that temporary subscriptions be called for. These subscriptions included the annual dues, and resulted in the following:

A. M. Palmer	$100
W. J. Gilmore	50
Sam Foot	50
R. B. Munroe	25
H. D. Parker	25
E. B. Jack	50
W. W. Tillottson	50
F. F. Proctor	25
W. T. Keogh	25
Kate Claxton	50
Harry Kennedy	50
Fowler and Warmington	50
Hoyt and Thomas	100
T. Henry French	100
Litt and Davis	50
Gus Mortimer	50
T. B. McDonough	25
Ariel N. Barney	50
Webster and Brady	25
John A. McCaull	50
Frank W. Sanger	50
W. J. Fleming	25
Tony Pastor	25
Louis Aldrich	25
Klaw and Erlanger	100
A. H. Wood	50
E. E. Rice	50
Nat. Roth	50

Frank W. Sanger—"I believe that if this list were mailed to the managers throughout the country, with a blank sum opposite their names to be filled out, that they would subscribe as cheerfully as if they had attended this meeting, and it would inure greatly to the benefit of the cause."

Ex-Judge Dittenhoefer—"I would suggest the issue of a circular with a copy of the by-laws, requesting those interested to become members and forward their subscriptions as well."

At this juncture the Committee of three returned and announced their selection of Trustees as follows: E. E. Rice, Charles W. Thomas, W. E. Sinn, H. C. Miner, F. F. Proctor, Ariel N. Barney, Daniel Frohman, Thomas B. MacDonough and Theodore Moss.

T. Henry French moved that these gentlemen be elected. Adopted.

W. J. Fleming—"Might I ask whether Mr. Moss is a manager interested in this movement, and whether he is present?"

Chorus of Voices—"Yes, he is represented here."

Mr. Palmer—"I think we can count on him for a small cheque. While on the subject of these trustees I would say that I know of no two men who would be capable of more good work on the board than Messrs. Klaw and Aldrich, whom modesty would prevent electing themselves. I would suggest that an amendment be made to the by-laws to make the trustees eleven in number."

The amendment was adopted and the gentlemen were elected.

President Palmer stated that the trustees would most probably hold an immediate meeting where they would formulate a plan of action, procure counsel and then when the next meeting was held have something to report.

W. J. Fleming—"When is the money required on these subscriptions?"

Frank W. Sanger—"Immediately."

President Palmer—"Before we adjourn I want to refer you to the great disaster that has overtaken a part of the country in which many have have probably given their entertainments. A meeting is to be held this afternoon at the Mayor's office at which a plan of relief will be discussed and decided upon. I am to be present and I would like to carry with me some expression of the willingness of this body to contribute or else to form a committee to take charge of a benefit or series of benefits."

T. Henry French—"You might act for us all in saying that we are ready to do all in our power."

Mr. Brady—"We give a performance of After Dark at the People's Theatre on Thursday night, the gross receipts of which will be devoted to the sufferers."

B. D. Stevens—"A performance by Col. McCaull's Opera company and other companies will be given at Palmer's Theatre next Tuesday afternoon."

Mr. Palmer—"Would it not be a good plan to select a committee of practical men to get up a monster benefit."

Louis Aldrich—"The Edwin Forrest Lodge of the Actors' Order of Friendship have subscribed $200, which Mr. Sanger is about to take down to the Mayor's office, while the lodge of 160 members offers its services for any entertainment to be given."

Marc Klaw—"I move that we express our willingness to act in any capacity the Board of Aldermen may see fit."

This motion was carried, and on motion of Mr. Sanger the meeting adjourned till one o'clock on the afternoon of Thursday, June 20, at Madison Square Theatre.

After the meeting the Trustees assembled and appointed Frank W. Sanger, Marc Klaw and Thomas B. McDonough the Executive Committee, with ex-Judge Dittenhoefer, permanent counsel.

MINNIE MADDERN'S APPRENTICESHIP

There was a curious specimen of mis-statement in the last number of the *American Musician*, which enterprising publication, by the way, has taken undisputed leadership in the field of musical journalism, for which its editor, Mr. John C. Freund is responsible. Mr. Freund is an experienced and careful writer, generally speaking; but in this instance he goes as far astray as a *World* reporter.

In the article in question Mr. Freund takes a hand in a discussion that has been going on respecting the relative artistic merits of those delightful but divergent actresses, Minnie Maddern and Rosina Vokes. He entirely misses the real point involved in the controversy, which is that unequal things cannot be equally considered, and that it is as manifestly absurd to draw a comparison between such utterly dissimilar artists as Miss Vokes and Miss Maddern as it would be to compare a dewdrop with a bunch of fire-crackers.

But waiving what Mr. Freund failed to say, and coming to what he does say, we find him making the following assertions:

"Minnie Maddern seems to me to be the very embodiment of all that is bad in the modern star system. I do not mean to say that she does not possess a certain amount of talent. What I say is that this talent has never been seriously cultivated. In fact, everything has been done to check its development. Minnie Maddern starts out as a 'star' without any sufficient training for any part. By training I do not mean such things as dramatic schools, but real, actual, professional work. I mean starting with the endowments of the art and working up perseveringly." Then the writer goes on to say that Miss Maddern, beginning without experience or preparation, was suddenly projected into the stellar firmament, and given a fictitious fame by the cunning arts and inventions of the press-agent.

Mr. Freund's animadversions on manufactured stars would perhaps be worthy of serious consideration, were the statements concerning the particular star whom he uses as an illustration based on fact. But they are not—they are absolutely and entirely unfounded.

Without discussing the question of Miss Maddern's artistic status—which has been pretty definitely fixed by the leading critics of the land, not to speak of the intelligent playgoing public—it will be interesting, at this time and in this connection to show just how little real knowledge of the record the writer has who gives forth his views with such a sumptuous air of conviction and authority.

Let us glance backward and see whether Minnie Maddern "started out as a 'star' without any sufficient training for any part" in the shape of "real, actual, professional work;" and whether she acquired "the rudiments of the art and worked up perseveringly," or not.

Twenty-one years ago—long before Mrs. Langtry, Mary Anderson, Mrs. Potter and several other well-known and mature "stars" were heard of in connection with the stage—Minnie Maddern, who comes of an old and respected theatrical family on both her mother's and father's side, made her professional début. She was three years of age at the time, and the part was the Duke of York in Richard III. This early beginning was followed by uninterrupted activity until seven years ago, when she became a star attraction.

An enumeration of all the characters she assumed during the ante-stellar period of her career would occupy more space than The Dramatic Mirror can give to the subject, but it is sufficient to say that before she was out of pinafores she had played all the child's parts in the Shakespearean and legitimate repertoire. Some of the stars she supported and productions she participated in may be briefly mentioned, in order that the extent of Miss Maddern's youthful experience and capability may be understood. She played the round of child's parts with Barry Sullivan; Willie Lee in Laura Keene's New York production of Boucicault's Hunted Down; all the child's parts with Lucille Western during the latter's last Southern engagement; Little Fritz in Emmet's original productions of Fritz at Wallack's and Niblo's; Paul in The Octoroon, at the Chestnut Street Theatre, Philadelphia; Franko in Guy Mannering with Mrs. Waller; Sibyl in A Wolf in Sheep's Clothing with Carlotta LeClerq; little Mary Morgan in Ten Nights in a Barroom, with Yankee Locke, at Boston; the child in Across the Continent with Oliver Dowd Byron; the child's parts in Damon and Pythias and other plays with E. L. Davenport, in Philadelphia; Heinrich and Minnie in Rip Van Winkle; Prince Arthur in King John at Booth's Theatre, with John McCullough, Junius Booth and Agnes Booth; Adrienne in Daly's Monsieur Alphonse; the boy's part in The Bosom Friend; Alfred in the first road production of Divorce; George in Frou Frou, with Mrs. Scott Siddons during her first American tour; the child in The Chicago Fire at the New York Olympic; Hilda in Emmet's Karl and Hilda; Ralph Rackstraw in Hooley's Juvenile Pinafore company; Francois in Richelieu with Charles Pope, and Clip in A Messenger From Jarvis Section. At ten years of age she acted the Sun God in David Bidwell's production of The Ice Witch at New Orleans, and also in Aladin, The White Fawn, and other spectacular pieces. At thirteen she played such characters as Louise in The Two Orphans, Lucy Fairweather in The Streets of New York, Majorie in The Rough Diamond and The Little Rebel. In short, before she reached the age of fifteen she had played a round of juvenile parts—many of them legitimate—children, soubrettes, boys, and on several occasions old women—all these with leading stars or in first-class stock and traveling companies.

Altogether, before Miss Maddern, at seventeen, had begun to star, she had appeared in more than one hundred parts, but we have named a sufficient number to show that Mr. Freund blundered badly, and that if Miss Maddern, as a star, does not please his critical fancy in the same degree as Miss Vokes, it is not because she started out "without any sufficient training," or for any considerable lack of preliminary preparation in the way of "real, actual, professional work."

And the editor of the *American Musician* further errs when he attributes Miss Maddern's stellar progress to the industry of the hustling press agent. If there is an actress in this country who has won her position by virtue of perseverance and conscientious adherence to legitimate methods, it is Minnie Maddern, who has sedulously avoided adventitious aids to popularity, and whose brains and talent have solely contributed to her success.

W. T. CARLETON'S SEASON.

W. T. Carleton, the popular operatic artist, arrived in this city on Saturday last from Washington, which he has made his home. Mr. Carleton closed his season in Baltimore during the latter part of May. In conversation with a Mirror reporter the other day Mr. Carleton said in substance:

"My past season has been a good one, but not up to the general average. Unlike other managers, I am not able to close my season and say that I have not had a losing week. Still the general result has been satisfactory. Mynheer Jan was the principal novelty of the season, but in most places the entire repertoire was desired.

"I have canceled the time that I had contracted for with Eugene Tompkins at the Fifth Avenue Theatre in September and October, because I thought that New York had had a plethora of opera, and besides I had worked so hard this season that my medical adviser told me that it was absolutely necessary for me to take three or four months' rest. Accordingly, I shall probably run over to Europe for three or four weeks next month. The remainder of the time I will sojourn at Newport.

"The regular season of my company will open on Sept. 23 at the New Broad Street Theatre, Philadelphia, on which Messrs. Nixon and Zimmermann intend spending fully $30,000. My opening engagement there will be for two weeks. For next season I will have an entirely new repertoire, the only opera of last season to be added being Mynheer Jan, which was a signal success. In addition to an entirely new repertoire I shall have special scenery printed for the new works, and all of the scenery will be carried.

"There will also be a number of changes in my company, which will make it virtually a new organization. The principal new engagement I have made is that of Alice Carl, a lady who possesses three decidedly important attributes for an operatic artiste, namely, beauty, histrionic talent and a fine voice, which she knows how to use. Her voice is a mezzo-soprano. I am also negotiating with several other people, and my company will be the strongest that I have ever had. I have not yet arranged for my New York dates, but am now negotiating with two or three theatres here for a run. I regard my prospects for next year as more promising than for any season I have ever had, despite the bug-a-boo of the Inter-State Commerce Law."

Europe still continues to be the objective point of the profession. Among those who sailed last week were Lydia Thompson, Tuesday, on the *Arizona*; Mr. and Mrs. Arthur Falkland-Buchanan, Jack Mason, E. A. Stevens, Fred Marks, Helen Dauvray and Eugene Tompkins, Wednesday, on the *City of New York*; Mr. and Mrs. Paul Kalisch and Sadie Martinot, the same day, on the *Trave*; Margaret Mather, Emil Haberhorn, Saturday, on the *Aurania*, and Mr. and Mrs. Max Alvary and Mr. and Mrs. Emil Fischer the same day, on the *Fulda*.

LONDON NEWS AND GOSSIP.

London, May 23, 1889.

Another heat-wave of unexampled intensity—if a wave can be properly described as intense—is now rolling over this country. London has got more than her share already. As-tute acting-managers, ever anxious to take all they can get—from time by the forelock downwards—are even now casting about to find a sufficiency of lean deadheads wherewith presently to make a respectable show o' nights in stalls and boxes. They are wise in their generation, for if this weather should continue the wildest of wild horses will, ere long, have no earthly chance of dragging the fat variety of the common or garden *caput mortuum* inside a playhouse.

* * *

Up to now, however, business has kept up wonderfully, especially at the two burlesque houses, the Gaiety and the Avenue. Next week the Avenue will have the smart division all to itself, as the burlesquers clear out from the Gaiety to make room for the French comedians, of whom great things are expected, by those who are disinclined to believe that any good can come out of Nazareth—which, in this connection, should be pronounced native talent.

* * *

Augustus Harris' Italian opera season at Covent Garden opened on Saturday night with Bizet's Pêcheurs des Perles and scored a signal success. Many royalties shed the light of their countenances on the proceedings, and it is said that the Princess of Wales was much pleased with Ella Russell's singing as Leild. The financial success of the venture is assured by the subscription, which is exceptionally large.

* * *

Mapleson's rival opera season at Her Majesty's, which was promised to start next Saturday, has now been mysteriously postponed till June 1. It would not surprise me to hear of still further postponements, but anyhow Harris has no fear of rivalry from this quarter.

* * *

Mention of this fat and fortunate impressario and County Councillor reminds me that last week, for the third time, he renewed his lease of Old Drury, which he now holds for a term of five years, dating from October next. Harris took over the theatre, after the failure of Chatterton in 1879, at an annual rent, for the first two years, of £5,000 for 200 performances. If he gave more within the year, he was to pay £10 apiece for them. For the last three years of his term the rent was to be £6,000, and at this figure it still remains. This is the last renewal Harris will get. The ground lease will expire in December, 1894, and the building will then become the property of the Duke of Bedford, who, it is understood, intends to pull it down and build something else.

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Matineers of correctional tastes had a high old time at Marlborough Street Police Court on Monday, when the presiding magistrate disposed of the Rochefort-Pilotell case and then of the Field Clubbers. Doubtless New Yorkers have already heard more than they desire of the French windbags and their *réclame*. Such sympathy as there is to spare here has been bestowed on Rochefort, and regrets have been expressed that the kick he administered to Pilotell was at best but slight and ineffective. Rochefort has been bound over to keep the peace for six months.

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In the Field Club case the proprietor, Seaton, was fined £500. Some of his assistants were penalized to the tune of £20 or £10 each, and the mere players were discharged, the magistrate observing that if Parliament was really in earnest to put down gambling it should inflict some genuine penalty. At present there was practically no provision for punishing players.

* * *

E. S. Willard is at last about to become an actor-manager. In partnership with John Lart, whose Monk's Room may be remembered by Mirror readers, he has taken the Shaftesbury Theatre, and will open on June 8 with Jim the Penman, pending the preparation of a new play by either Henry Arthur Jones or John Lart or the Lord Ho Zoo. All manner of ingenious rumors and counter-rumors—most of which were not entirely independent of apt advertisement's artful aid—were mysteriously current about this business last week, but this is as far as the thing has got at the time of mailing. Willard will play Jim, and Lady Monckton will be the Mrs. Ralston.

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Certain sections of the theatrical world have this week been made happier and wiser by the announcement that Irving will anon revive Watts Phillips' Dead Heart at the Lyceum, and that he has persuaded his friend, Mr. Bancroft, to return to the stage in order to appear as the crafty and dissolute Abbé Latour, a part "created" by the late David Fisher. Judging by the flourish of trumpets with which the announcement was received in certain quarters, there be some who think that our stage is in a parlous state, and if this is really thus, a chorus of thanksgiving should at once go up, for that Bogey Bancroft has been "persuaded" to return and rehabilitate it.

* * *

A fine feat of memory was accomplished at the Criterion on Tuesday afternoon, by Mr. Sidney Woollett, whom I have seen described as "the celebrated American reciter." It was a private show, and many real and more sham celebrities were invited to sample Woollett's quality. The sample he gave them was one of the Idylls of the King—"Lancelot and Elaine," to wit. Seeing that there are no less than 1,321 lines in this poem, and Woollett got through the lot without a halt, or hitch, or even an interval, it will be obvious to the merest schoolboy (1) that Woollett's memory is of the finest gilt-edged, cream-laid, and double-wove character, and (2) that the notices stuck up in the theatre to the effect that tea and coffee would be served in the saloons at the conclusion, were highly creditable to Charles Wyndham's forethought and general business capacity. By this I in no way mean to infer that Woollett's recital was more tiring than the usual run of such business, but the day was too fearfully hot for two hours of anybody—even Tennyson—at one stretch, and sooth to say, many of us could have been content with the odd twenty-one lines, and dispensed with the other 1,300. Woollett's method is, however, both scholarly and sympathetic, and is commendably free from staginess. All the same the recital would have gone better with a hornpipe or two between the cantos.

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Wilson Barrett's engagement at the Princess' finished on Saturday night when, in honor of the event, the prices were doubled in the chief parts of the house. This increase of tariff, usually a risky plan, did not, as it fell out, keep people away. The theatre was crowded from floor to ceiling and the vast audience included many good Americans, who, like Cardinal Richelieu's friend De Mauprat, applauded in the proper places, and no only so, but gave off from time to time ringing cheers, albeit it was Wilson (not Lawrence B.) whom they were cheering. The play of the evening was The Ben-My-Chree, as adapted by Barrett and Hall Caine from the latter's strong but sombre story "The Deemster." The hero, Dan Mylrea, is one of Barrett's most powerful impersonations and he has never played it so well as on Saturday night. The entire strength of the company too, were up to concert pitch and played and supported the guv'nor splendidly. W. B. is always highly popular with his companies, and on this occasion all concerned seemed to aid in giving him a good send off.

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After the play was over, Barrett was, with Miss Eastlake (the Mona of the evening), recalled again and again, and buried in bouquets and other "floral tributes," as the reporter rates them. Finally, the audience got Barrett on again and tapped him for the inevitable speech. This, which savored rather of a colloquial conversation with friends in front, was not only commendably brief, but marked with considerable feeling and good taste. He thanked one and all for services rendered and support freely given—support which had enabled him to extend his stay at his "old home," from the twelve weeks originally arranged, to sixteen. Among other things he alluded to his having arranged to re-embark for America on Oct. 2, and to remain in those parts until about June twelve-month. He formerly thought (he said) that when he went to America, he was going among friends. Now, he knew it, for the kindness he had met with from Americans all over the Union was such as to make any player proud. Therefore he regarded his next visit with even greater confidence than hitherto. These remarks were rapturously received; so was the statement that on his return to our own little island, he hoped to take up his abode in a new theatre of his own. I must confess that I, too, was glad to hear of this, for, although I do not altogether agree with Barrett as actor, I have a great regard for him as man and manager. After the house had been cleared, W. B. held a kind of informal "reception" in his dressing room, while still in his Isle-of-Man-ly costume, and was wished *bon voyage* by many of the salt of the earth, including the present grain thereof.

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At the Princess' on Monday Barrett's racing drama, Nowadays (which is this week also being played at the Pavilion and the Surrey) was put on as a sort of stop-gap until Henry Byatt's new nautical drama, True Heart, is ready for production, which it is thought will be on June 3. The part of John Saxton, "created" by Barrett, is played at the Princess' by William Rignold, who makes a particularly fine and honest Yorkshireman. Felix Pitt plays Saxton at the Pavilion, and at the Surrey the part has been allotted to Charles Cruikshanks. At all three houses Nowadays has been well received.

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Cleopatra, a new coptic ballet, was put on at the Empire in Leicester Square on Monday night and barring a few slight hitches (which by the way, had no connection with Acting Manager Hitchins) went well, although Cleopatra does not now show any aspirations for pegging out but seems inclined at the fall of the curtain to "live happy ever after." It is a gorgeous show and well worthy the traditions of the house.

* * *

The statements as to Mansfield's future fixtures at the Globe are, I am authoritatively informed, premature, to say the least of it. I wonder (with my old friend, Crummles) how these things get into the papers. Mansfield celebrates what I am told is his thirty second birthday to-morrow (Friday), which is also Her Gracious Majesty's birthday. The censorious say that M. has pegged himself back a few years, but of this I have no evidence at hand.

* * *

There have, of late, been alarums and excursions at the Avenue, between Manager Watkin and his landlord and partner, George Paget (son of the late Lord Alfred P.) all on account of two ladies, who shall be nameless. W. champions one, P. the other, so much so that P. has given notice to W. to clear out of management. This Watkin refuses to do, and last Thursday he (standing on his partnership deed) applied for an injunction to stop Paget from interfering. The motion was postponed until to-morrow (Friday) when a high old legal histrionic time is expected. Meanwhile Richard Henry's new burlesque at this house, Launcelot the Lovely, to wit, is running on merrily and drawing in the shekels.

* * *

Among the multitudinous new limited liability companies to hand is one to run the Ronacher Music Hall, and Restaurant in Vienna, with a capital of £140,000. Among the directors are Charles Wyndham (of the Criterion) and George Edwards (of the Empire and Gaiety), as I have already hinted. The present Gaiety burlesque season closes on Saturday night, and on Monday Coquelin, Jane Hading and company commence an engagement here in L'Aventuriere, Les Surprises du Divorce, Frou-Frou, etc., etc. Faust Up to Date meanwhile will be taken to the Grand, Islington, for a fortnight, and after that will go a touring.

* * *

Sydney Grundy's new comedy, A White Lie, will be played for the first time in London at the Court on Saturday night. Next Tuesday or Wednesday (the promoters at present seem uncertain which), Charles Thomas' new comedy, The Scarecrow, is to be tried at a Strand matinee. Marah, a new four-act drama, by W. Sapte, Jr., will be tried on matineers at the Prince of Wales on the following Friday.

GAWAIN.

JACOBS' NEW THEATRE.

Manager H. R. Jacobs, when seen by a Mirror reporter recently, concerning the new theatre he is to erect in Chicago, laid aside his endless correspondence, for the time being, and delivered the following address: "My new theatre in Chicago is to be known as H. R. Jacobs' Clark Street Theatre. It is situated in the central part of the city, three blocks from the Sherman and Tremont Hotels. The house is now in the course of construction, and when completed will have a seating capacity of nineteen hundred. There will be a gallery, balcony, and lower floor, and the prices will range from fifteen cents to one dollar and a half. My contract with the owners of the property stipulates that not less than $40,000 are to be expended by them for interior decorations. The plans have been furnished by Architect Cobb, of Chicago."

"How do you propose to fit up the seats of the auditorium?"

"I shall have the chairs upholstered in blue plush, and adopt the new idea of having opera glasses attached to them. The front rows are to consist of divans and fauteuils and the house will be carpeted throughout. It is needless to say that the theatre will be fireproof and be provided with numerous exits. In fact, I shall not neglect any recent improvements adopted in the construction of theatres."

"Will your Clark Street Theatre be managed on the same plan as your Chicago Academy?"

"Well, yes! But they will not interfere with each other as they are both combination houses, which will frequently enable me to book attractions for two consecutive weeks. Moreover, I have a stronger line of attractions for the coming season than I ever had previously. I can now book attractions for eighteen consecutive weeks, with each town easy of access, which means small railroad fares and, consequently, good profits for combination managers. I am so sanguine that my new theatre will prove a great success that I already refer to it as Chicago's Golden Temple of Amusement."

MARK LYNCH, who sailed for Europe last Wednesday, on the *City of New York*, has been engaged for the Booth and Barrett company for next season.

THE HANDGLASS.

Last week our Amateur Stage chronicler, who never jokes—who, in fact, has never been known to smile since he saw the New Utrecht Dramatic Association essay Under the Gaslight—sent us the following: "The parts of clowns, at the forthcoming Washington Amateur Circus, will be taken by well-known society men, and it is said that they are excellently qualified for the task."

* * *

Wagneritis, which was epidemic in New York last Winter, has struck Chicago, and the organ-grinder's monkey now looks sorrowful to the tune of Götterdämmerung.

* * *

A Boston paper tells of a New York dime museum which possesses, among the other freaks, a lecturer who slings oratory at the audience after this fashion: "This, ladies and gentlemen, is Singalee, the sword and spike walker. She is a native of Lucknow, India, and walks with her bare, naked and tender flesh upon the glistening, keen-cutting, bristling, incisive, penetrating, needle-like, horrible edges of quivering, wavering, trembling swords and the jagged-pointed, tearing, terrible, cross-cutting, frightful, horrifying, spearrified, tri-pointed, gashing, deep-sinking, death-wounding, feet-ruining spikes, dancing and rolling on a bed of bare and pointed carpet tacks, and running a race on glistening cimetars.

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That was all a mistake about the Chicago audience hissing Antony and Cleopatra the other night. It was the Asp that hissed the Chicago audience.

* * *

James Whitcomb Reilly's poem about the "Gobelins" has been changed for local recitation purposes, and now reads:

"The autopsers'll git ye
If ye don't watch out!"

* * *

An end-man in a minstrel show shot his manager in Toronto last week, because his salary was not forthcoming. An end-man may sing: "Rock Me to Sleep Mother," or "Can'st Thou Then Love Another?" in a way to make the angels weep; but he's a dangerous man to trifle with when anything pathetic happens in the treasury department.

* * *

An article is published this month in *Harper's* called "The Negro Upon the Stage." We have had entirely too much of the negro upon the stage already, from the perennial Uncle Tom to the variety, slam-bang artist, and we object strongly to embalming him in a magazine article. However, perhaps it is the best plan for consigning him to permanent oblivion where he will be lost amid Russian storyettes and impossible advertisements.

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"Dixey has placed Adonis on the retired list for good and all." We hope this is not a Patti farewell.

* * *

A live Toledo paper of May 27, casually remarks: "Carl Rosa is a kindly man generally liked by his artists, though in business matters he has the reputation of being very strict. He dabbles in pictures and politics." We will hereafter look to the Toledo press for news from the other world. Pictures and politics representing two distinct lines of action are very conflicting reports, and we are harrassed with doubts.

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The Theatrophone is a new and startling invention, described as a device for utilizing the advantages of a telephone, in conjunction with those of the automatic delivery system. In hotels and other resorts are to be placed certain iron boxes, each of which is to be connected by means of telephone wires with all the theatres in town. On a plate is to be inscribed: "Put a dime in the slot, pull out the delivering funnel, move the index hand to the name of the desired theatre and listen." This arrangement when perfected will fill the proverbial long-felt want. Imagine the luxury of sitting at one's own fireside, sipping apollinaris (the cup that cheers and never under any circumstances, inebriates) and listening to the thundering grandeur of Wagner or the airy lightsome measures of Strauss, and when this pastime commences to pall, passing with lightning rapidity to hearing Rooneyesque tones proclaiming that he owed ten dollars to a long-suffering O'Grady, or Clinetic accents warbling softly of Mary Ann Kehoe. Turn the crank again and hear Marie Jansen tell you to "be good," without the contrary influence of her bewitching presence; then take a little of Taming of the Shrew by Augustin Daly, switching off suddenly from the ridiculous to the sublime, listen to Antonio Pastor sing of that justly celebrated inside pocket. But no—cut off the connection—quick—there is no fun in *hearing* Mr. Pastor sing—one must *see* him sing to appreciate him. But, however, the Theatrophone will doubtless occupy a notable niche in the Temple of Fame. Private houses, churches, Sunday schools, etc., supplied at special rates. No family complete without one.

THE FUND'S ANNIVERSARY.

COMMEMORATIVE SERVICES AT PALMER'S THEATRE YESTERDAY.

Palmer's Theatre was crowded yesterday (Tuesday) afternoon when, at three o'clock, the exercises commemorative of the eighth anniversary of the Actors' Fund of America were held. An orchestra of fifty musicians, under Herr Nowak's direction, occupied the rear of the stage. Seated behind President Palmer, and the speakers of the occasion—Messrs. Chauncey M. Depew, William Winter, and Daniel Dougherty—were a number of specially invited guests.

The programme began with the Overture to William Tell by the orchestra. Then President Palmer advanced and delivered his annual address:

Fellow members of the Actors' Fund Association:

LADIES AND GENTLEMEN.—This truly magnificent assemblage, made up as it is of the friends of the stage and of the representative men and women of our profession from all parts of the land, is at once a cause of sincere congratulation to all who love our association and an encouragement to those who are actively engaged in its work. As I look out over this vast audience there is brought back to my mind another scene which I witnessed in this very house upon the occasion of our first annual meeting. Then the entire number of persons gathered together was less than forty, the proceedings were brief and uninteresting and the outlook for the future was almost discouraging. In the short space of six years from that day, our Association, thanks to the generous interest of the great and ever increasing army of workers in the field of the drama, to the never failing help of the press, and to the indefatigable and disinterested labors of the men whom you have from time to time selected as your Trustees, has not only become the most widely useful dramatic charity to the world but has also won a lasting place in the affections and esteem of the right thinking and generous-hearted men and women of America no matter what may be their creed, station or occupation.

TOTAL WORK OF THE FUND AND THE YEAR'S WORK.

The totality of the work of the Fund since its foundation can hardly be summarized in figures, but so far as they go they show that there has been expended for relief, burials, medicines and hospital charges during the past seven years the sum of $111,209.70, or an average of $15,887.10 for each year. In the same number of years there has been paid into the Fund the sum of $173,723.22, or an average of $24,817.60 for each year.

All of this money, with the exception of about $25,000 appropriated to our use by the city authorities from the theatrical license moneys, has been raised by the direct efforts of the members of our profession, some of it by contributions, but most of it through benefits. In these seven years we have afforded relief to 1833 sick and indigent persons and have given burial to 330. The Secretary's report for the year just closed shows that the number of persons to whom relief has been furnished is 324. This is an increase in the number of our beneficiaries over last year of forty-eight and is largely in excess of any previous year.

Among those helped were 249 actors and actresses belonging to the dramatic, operatic and variety stage, nine minstrels, one ballet girl, nine dancers, seven musicians, four stage managers, five circus performers, three wardrobe keepers, three door-keepers, nine machinists, twelve agents, four property men, two dramatic authors, four managers and two magicians. The number of burials during the year paid for by the Fund is fifty-eight, of which forty were in New York and Brooklyn, two in Boston, one in Chicago, five in Philadelphia, one in Lockport, N. Y.; one in Danbury, Ct.; one in Middletown, N. Y.; two in Cleveland, O.; one in Newark, N. J.; one in Plainfield, N. J.; one in Marshalltown, Ia., and two in Pittsburg.

It is sometimes objected to our Fund that it is not in reality an Actors' Fund because its benefits are not restricted to those who have acted, or are acting, upon the stage. A little study of these figures will show that, while those who are not actors but contribute in humble and inconspicuous ways to the great business of amusement are sometimes helped by the Fund, the great bulk of its beneficiaries (nearly 85 per cent. in fact) go to actors and actresses. The plan upon which the Fund was founded, as you all know was that everybody from the manager and the star-actor down to the usher and the call boy, was to contribute free and willing service to the benefits which support it, and that all alike were to receive its help when help was needed. I am sure this plan was a wise and beneficent one, and that the generous-hearted actors and actresses of the American stage are glad whenever the helping hand of their Fund is extended to any of its associates in the theatre, however lowly may be the positions which they occupy. The number of physicians in the service of the Fund has increased to seventeen. Nine of them are located in New York and Brooklyn, Dr. Robert Taylor being the Physician in Chief. The others are located in Boston, Chicago, Cleveland, Washington, Philadelphia, Jersey City, Baltimore and Pittsburg.

I cannot too often remind you of the deep debt of gratitude you owe these men for their unselfish, faithful and earnest efforts in behalf of your sick brethren and sisters. No call, so far as I know, has ever been responded to grudgingly by them, and no patient has ever been treated with any less consideration because the service to be rendered was a gratuity. During the past year the number of visits to our patients in New York and Brooklyn was 1,296.

READING ROOM AND DRAMATIC BUREAU.

The headquarters of the Fund still remain at 145 Fifth Avenue, where we maintain a Reading Room and have the foundation of a Library. The attendance at these rooms during the year has been much larger than ever before. The record of visitors kept by the Secretary shows a total of 118,140, or an average of 380 each day.

The Library now contains 356 volumes, an increase over last year of 184 volumes. All the books have been donated. Several gifts of prints, pictures, photographs, and busts of distinguished members of our profession (among the latter an excellent bust of one of America's best beloved actors—E. L. Davenport) have been received. We welcome these gifts and we earnestly ask for more.

The rooms of the Fund should be filled with interesting memorials of our stage, and our library should be enriched with those works which will afford to all inquiring minds means of information concerning the history of our profession. Treasures of this kind placed in our hands will be accessible to all, and this should never be forgotten. If books and pictures and interesting relics of departed players are to have any part in educating or entertaining the masses of our profession, they must be placed where the masses can see and use them, and your Trustees hope that this consideration will move many of our friends who have gifts of books or pictures, or theatrical curios in feature, to remember the Library and Reading-Room of our Association. In the near future we hope that library and reading-room will be located in a building which shall belong to the Association, and which shall be worthy of the great profession for which its benefits are intended.

The Dramatic Bureau which, at the last annual meeting was announced to you as an experiment, has been carried on during the year with surprising success, and we believe it is now firmly and permanently established. The number of engagements made through this bureau from April 1, 1888, to April 1, 1889, was 648, of which 234 were season's engagements. All these engagements have been made at a greatly reduced percentage to the actor, and the Fund, after paying all expenses of the agent and his assistants, has received a net profit from the business of $993. This most gratifying result is largely to be credited to the able management of Mr. J. J. Spies, aided and directed by the Chairman of the Dramatic Bureau, Mr. Louis Aldrich. If the friends of the Association, and especially the managers, would take the pains to give even a portion of their business to this Bureau it is evident, from the experiences of this year, that it would eventually become not only a great help to individual actors, but would also be the source of an important income to the Fund.

RECEIPTS AND EXPENDITURES.

The report of the Treasurer shows a total of receipts (including last year's balance) of $24,366.93, which is considerably in excess of any previous and a total of expenditures of $21,618.59. The entire amount in our Treasury, including invested funds, is $57,468.34, the largest sum we have ever been able to report. One of the gratifying features of the Treasurer's report is the amount of money received from Life and Annual memberships—$3,564—a sum which is nearly $1,200 in excess of any previous year's receipts from the same source. It was remarked in a previous address that the aim of our Board was to raise sufficient income through membership fees, dramatic bureau profits, returned moneys, etc., to pay all the expenses of administering the Fund so that the moneys coming into our Treasury through other sources might go untouched to the work of Charity. This year we have come nearer to this point than ever before. The expenses of our Executive department including rent of rooms, etc., this year were $5,178. The actual cost of administering the Fund, exclusive of rent for rooms, were $3,479. As far as my knowledge extends or my inquiries can go there is no similar institution where so much work is done and so great an amount of money is distributed at so little cost. It will be seen that the membership fees this year more than counterbalance all our outlay for actual executive work, while, if to these fees be added the profits on the Dramatic Bureau, the moneys returned, etc., etc., the whole makes a sum of $5,053.43 or within $124.57 of the total amount expended for running expenses, including rent of rooms. The total number of annual members reported by the Secretary as in good standing on June 1, is 1651. The total number of life members is fifty-seven, twenty-four having been added this year mainly through the efforts of the efficient Secretary of the Fund, Mr. Harrison Grey Fiske, and Mr. Louis Aldrich of the Membership Committee. I cannot forbear saying, in this connection, that it seems to me every well-to-do leading actor and actress in America ought to be willing to give this Fund encouragement and financial help at least to the extent of becoming one of its life members.

There are many of you I know who are prevented by circumstances beyond your control from acting at our benefits, but all of you can send to our Treasurer the small sum of $50, and thus give us not only financial help, but also, what is more important, tangible proof of your sincere interest in the good work we are trying to do. I hope to live to see the day when every one of you who belong to the class to which I refer will be enrolled among the life members of our Fund. I promise you that as long as I have the privilege of addressing you I shall not cease to urge upon you the fulfillment of that duty which once done you will look back on, in after years, as one of your greatest pleasures. Five honorary members (the full number allowed by the constitution) have been elected this year, Hon. Abram S. Hewitt, Hon. Chauncey M. Depew, Hon. Robert G. Ingersoll, Hon. Daniel Dougherty and Mr. William Winter.

DONATIONS AND LEGACIES.

We have received during the year one important donation—$500—from Mr. A. E. Terry, and one legacy for a like amount from our lamented friend, Mr. Edward Aronson. The Moriacchi legacy has not yet been paid into our treasury.

THE LICENSE MONEY.

The Board of Estimate and Apportionment gave us this year exactly one half of the money received by the city from theatrical licenses, but, as the total amount of these licenses was not as large as usual, our share was less than we hoped for and indeed expected when we presented our last annual report. The appropriation was, however, larger by $1,675 than it was last year, and we confidently hope that the next appropriation will be still larger.

We shall continue to urge, respectfully but firmly, upon our good friends in the city government that our charity is entitled to the greater part of this money which an extraordinary law obliges the New York theatres to pay into the City treasury and which must by the provisions of the statute be given by the Board of Estimate and Apportionment to some charitable institution.

BENEFITS.

The gross sum received from benefits is $20,172.32, a considerable reduction from last year's receipts from this source. This reduction is due, however, to accidental causes which prevented the consummation of our plans for three benefits—one in Chicago, one in New York, and one in Boston. These benefits will now have to be given early next year, and they will doubtless bring up the average of the two years to a figure beyond any which have preceded them. Of the money raised St. Louis contributed $3,217.75, San Francisco $988.40, Louisville, Milwaukee, Richmond, Minneapolis, New Orleans, Memphis and Hartford together $2,297.75, Philadelphia $2,225.75, and New York $6,584.66.

It will be observed that the appeal which has been made from time to time in our annual addresses to managers in Western and Southern cities has at last been answered, and while the net results from the benefits in these cities is small, the fact that they have been aroused to do something for the Actors' Fund is one of the most encouraging features of this year's work. The operations of our association are to be in the future if they are not already far too vast for them to be supported by the unaided efforts of New York Theatres and New York managers and actors. The entire body of our profession through the United States must be interested in our work and they must be willing to share its burdens. From our experience this year we began to hope that they are not only willing but ready to do so, and we confidently expect, when we next address you, to be able to say that every important city in the land has sent something to our treasury.

One of the pleasantest incidents in our experience with benefits this year was the generous act of our distinguished friend, the great French artist, M. Constant Coquelin, who, without solicitation from the officers of the Fund, arranged a charming entertainment at the Madison Square Theatre, from which our treasury benefited to the extent of about $1,600. This gentleman became greatly interested in the work of the Fund, and he has expressed to me his determination to give us another benefit when he returns to this country for a brief social visit next Spring. I am sure this large-hearted Frenchman will to all the more welcome whenever he visits our shores, for his kindly act towards the poor and suffering among that profession he loves so well, and of which he has been at all times a brilliant leader and a ready and able defender.

LADIES' HOSPITAL COMMITTEE.

The Ladies' Hospital Committee, consisting of Mrs. Louise Eldridge, Mrs. Antonio Pastor, Mrs. Carl Haswin, Mrs. Carrie Jamieson, Alice Brown, Agnes Proctor, Helen Ottolenghi, Blanche Weaver and Adele Clarke, have continued their good work in visiting the invalid actresses in hospital under the Fund's care. A large number of books and periodicals (nearly 300 in all) contributed for the use of the sick have been distributed among our Hospital patients during the year.

ACTORS' BURIAL PLOT.

Our burial plot in Evergreens Cemetery is cared for and well kept, though no steps have been taken as yet to inclose or improve the thirty-three additional lots purchased last year. This work will probably be undertaken during the coming season and the whole plot will then form one of the most beautiful spots in the entire cemetery. The total number of interments in the plot to date is 39.

ACTORS' HOME.

I am sorry not to be able to report material progress in the matter of the Actors' Home, concerning which so much has been said in previous addresses, and the purchase of which your Trustees were some time since empowered to make. At the last annual meeting, the matter seeming very near consummation, I ventured to predict that, before this present meeting should occur, we would be in actual possession of the house our committee had selected and recommended. But the directors of the club owning the property in question, finding that they must occupy it for a considerable time, withdrew it from the market, and although we are told it will soon be again offered for sale, its price has been advanced to a figure which may be beyond our means. Your officers, while they are as anxious as ever to carry out their own original intentions, and your expressed desires in this matter, feel that they must proceed with great care and avoid as far as possible any mistake either in the locality of the house or in the character of the investment. Delays in this matter should not be misconstrued. Your trustees have no thought of abandoning the project. On the contrary, their convictions as to the need of an actors' home and as to the entire feasibility of their plans for securing one are just as strong as ever. But, as they hope to found an establishment which will endure, they will work cautiously even if they have to work slow.

CONCLUSION.

I come now, fellow-members to say a few words by way of conclusion, suggested by the losses which our association has suffered during the past year by death. Many good and true men and women among our associates have passed away since our last meeting. Of all I cannot speak, but the names of three as sincere friends as our Fund has ever had are included in the list, and I should not feel as if I had properly fulfilled the duty with which I am charged upon this occasion if I did not recall them to your minds.

Edward Aronson was a member of your Board of Trustees for several years, and held that position at the time of his death. In his untimely taking off our Fund lost a wise counsellor, a faithful servant and an earnest, able friend. Although young in years he was mature in thought and in experience, and his associates gladly leaned upon him for advice, and oftentimes for direction. He had a gentle, loving heart. Everybody was his friend, for he was a friend of everybody. In all the circles through which he moved in life he is sincerely mourned, but in none, I am sure, is his loss more deeply deplored than in this Association which, while health and strength lasted, he was so glad to serve, and which he held in loving remembrance even in the hour of his death.

Mrs. Rosa M. Leland was one of the original incorporators of this Fund and was one of its life members. Her interest in its work, her zealous efforts to help establish it upon a firm and sure basis, her never failing friendship for and support of those who administer its affairs began with the day of its organization and ended only when the light of life faded from her eyes forever. In season and out of season she was always ready with her time, her means, and her influence to do what she could in behalf of a cause which she often declared she held to be among the most sacred things upon earth. It was her intention, often expressed, to bequeath her fine collection of books to our library, but death like a thief in the night, overtook her before she could give legal form to her wish. We shall do well, my friends, to hold in perpetual and loving remembrance this generous, sincere and honest woman.

The first on the list of incorporators of this Fund and its first President was the brilliant actor, the large-hearted and genial gentleman, who stood for so many years at the head of our metropolitan theatrical guild, Lester Wallack. Although his infirmities and the great cares with which his later years were beset prevented him from taking an active part in its work, he was sincerely attached to our association, and his interest in everything which concerned its welfare was deep and abiding. I shall not soon forget the kindness, the heartiness, the zeal even, with which he responded to my first appeal to him to take a part in its organization. It is a fact, perhaps not generally known, but for which I can vouch, that the two greatest gifts of money the Fund has ever received were directly attributable to his solicitations and influence. His theatre, the services of his company and his means were always freely and cheerfully given to us whenever they were required, and, to the very last, as I have occasion to know, he retained his deep interest in our work. I speak of Mr. Wallack only as our lost President and friend. This is not the hour for his eulogy, nor am I the person to speak it. His eminent services to the theatre, his preeminent position as an actor and manager, his high character as a man and as a citizen will doubtless be the themes of discourse upon other and more fitting occasions. But, standing to-day in this place, made famous by its connection with his honored name, I cannot do less than to express the conviction which I know will find a response in all your hearts, that, as the Actors' Fund has never lost a more valued friend than Lester Wallack, so the American stage has never, in our day at any rate, lost a brighter ornament.

Fellow members, these memories, these examples are all that are left to us of our departed friends. Let us, before they too fade away forever, yielding ourselves to their gentle influences, resolve that, while life remains, we will be unceasing in our efforts in behalf of the holy cause this association so worthily represents.

The President's address was frequently interrupted by hearty applause. The fine showing made by the Fund in every department of its work was distinctly gratifying to the assemblage.

Eugene Oudin next gave, in exquisite fashion, the charming romanza from Clover, which was encored very enthusiastically. Mr. Depew was introduced by the President, and spoke as follows:

ADDRESS OF HON. CHAUNCY M. DEPEW.

MR. PRESIDENT, LADIES AND GENTLEMEN: There is one advantage the speaker has over the singer, the audience never calls for an encore. (Applause). It is with great pleasure, before the audience, that we have an opportunity in this one day in the year to say our say to you. The ladies of the stage for three hundred and odd nights and one hundred and odd days say to us what they please and as they please, and we listen helplessly in response. (Laughter). But to day we are on the stage. (Applause). And we propose this afternoon to tell you what we think of you. The man in the pew never gets an opportunity of giving his views of the orator in the pulpit. The magnificent old prig, King James I. of England, when in Scotland, used to sit in his pew and criticise the sermon as it proceeded; unfortunately that custom has fallen into disuse; we in the stalls can express our approval or disapproval, it is true, but this is the only day in the year we have the opportunity.

"Why are we here?" as the statesman from Texas said. We are here for one of the first and noblest of the many good charities of our city. (Applause.) But the second object that brings us here is that the profession may learn something of themselves from orators like Dougherty and myself (laughter), and if they do not learn anything, they will at least find out what to avoid, and the first thing that they will avoid is, never to speak their own piece. (Laughter.) Among the ancients it was a matter to be proud of that a great lawyer or a great statesman had received his training at the hands of the great actor. The most eminent of the orators of antiquity at the bar or in the senate boasts that his master, from whom he received his instruction, was Hortensius, the tragedian. We have, owing to newspapers and reporters, lost the beauty of the form of speech and devoted ourselves too much to its substitute, so that no orator of to-day would boast that his model had been a great actor. To the lawyer or to the politician who has had the training of the stage, more can be accomplished in winning juries or in stirring senates than by the man who has not been so trained. There is no speaker anywhere who is successful at the bar or on the platform or in legislative halls, or scarcely in the senate who has not sat and listened and, as he listened, has absorbed something of the art which stirs an audience, which moves it to mirth or arouses it to enthusiasm.

We have passed the period, fortunately, when the discussion is any longer pertinent whether the stage has its uses, or whether its immoralities should be prejudicially exposed. The gentleman who invades the front seat in the orchestra on every occasion when the ballet is on and criticises the legitimate drama, it is said, has lost his function. (Applause.)

Take the lawyers, with the rascals there are among them; take the doctors, with the quacks there are among them; take the ministers, with the frauds there are among them; take the business men, with the thieves there are among them, and put the consensus of the whole on one side, and the players upon the other, and I think the concensus of the good would be quite as great among the players as among their fellows in other vocations. (Applause.)

No one goes to the theatre and listens for instance, to Booth in Richelieu, to Irving in Louis XI. and Terry as Portia or sees an old lady portrayed by our kind and gentle friend Mrs. Gilbert (applause) or sees Sir Peter Teazle portrayed as he has been for a half century across this stage by old John Gilbert (applause), no one who has been moved to mirth when he needs to be brought out of sorrow and relieved from care, but has been a better man or a better woman for having attended the theatre.

The most charitable people in the world are the players. There never is a call of suffering anywhere, there never is a great catastrophe, that stirs with unusual movement the pulses of the people, that a generous response is not given by the players in the form of benefits. They are the only profession who give benefits (applause). Lawyers never give them; doctors never give them; dentists never give them; but actors come forward and make their offering, with the two hands, of sympathy and money. A public call for the presentation of a play for charity is a call that accomplishes two objects—it helps the charity and it helps the people who have no charitable instincts in them, because they know they will get more than their money's worth.

I had the pleasure last Summer in London of spending a most delightful hour at lunch—one of the most pleasurable hours I have ever spent among distinguished and famous and titled and royal people—with a lady who stands at the head of the English stage, and as a woman and wife and a mother is an ornament to her sex. I refer to Mrs. Kendall. In speaking of this very subject, she said: "I am proud of my profession; proud of it as an art; proud of it on account of its noble history and of the great names which adorn it; proud of it because it is an art, and the greatest genius must work to secure its highest honors, and must go through the preliminary course of academy and college before it can graduate and receive the diploma of distinguished consideration and deserved applause, and the only thing that brings discredit upon the stage and upon the honorable and historic profession is that the character of its members would stand favorably in comparison with the character of the members of all other professions were it not for the fact that the stage can be occupied at a single leap through the parlor window by people who degrade the high art by asking the applause of appreciative audiences for the notoriety of their lives."

This is a centennial year. If you do not remember it I do. (Applause and laughter). And we are here recollecting all the historical things that happened a hundred years ago, and especially with George. (Laughter). I have found a little incident in his life connected with this occasion, and I dug it out myself. (Laughter). It seemed that Washington was presented to us as an impossible character, a man who never laughed, never loved, never breathed as we do, but somehow or other he lived in a different atmosphere and breathed the air of the upper heavens so far above his cotemporaries that they never saw him upon the horizontal plane upon which they lived.

Now, in my judgment that idea of George Washington does injustice to the greatest man in our history; I think he was human. (Applause.) It seems that after he was inaugurated and had got the young Republic so that he could leave it alone an hour or so—for he was a most successful nurse, and his boy has been the greatest one that ever was born, the Republic of the United States—(Applause)—he happened to go to the only theatre then in the city, in John Street, and he took a box. History does not record whether he paid for it. My own belief is, from what I know of managers, that they sent him a box. (Applause.) It is recorded that at least twice on this occasion George Washington smiled like other human beings, and now, without detracting an iota from the grandeur and majesty of Washington's character, we can love him as a man.

It is said that the stage is a mimic and yet many an author would be sunk to oblivion, if the actor with unlimited genius did not seize upon the pathos in his character of which the author never dreamed. It was well that Turner should originate but it was owing to the interpretation of Ruskin that his glory was perpetuated, and now people go to the great galleries of England to see, not what Turner painted but what Ruskin saw.

The country now is in great sorrow, for a calamity unequaled in its majesty, in its terror, in its horror has fallen upon the land. We are told that the great elements which make humanity are faith, hope and charity; and the greatest of these is charity. While we are a money-making people, money-making does not touch our sympathies; and while this magnificent sympathy overwhelms us all, we can step aside from the crowd and at the same time sympathize with the sufferings of common humanity.

And in remembrance of the objects presented to you by your president here to-day we can contribute in order that the actor and the actress, who have pleased us so often, shall not lie in an unknown grave; but that their last resting place shall be strewn with the flowers of sympathy. We can contribute, in order that the player as he wanders around the country with no home, in poverty, in sickness, may have stretched to him the sympathetic hand which brings him back in touch with the people he has so often interested and amused and teaches us the great lesson that the whole world is akin. (Continuous applause.)

The orchestra then rendered Massenet's "Scenes Pittoresque," after which Mr. Winter delivered a lengthy address, from which we make the following extracts:

"In the changing conditions under which we meet to-day, there is a touch of grim humor which we all appreciate. The faculty of eloquence at such a moment as this, when it is possessed, is a great possession. It is an honorable privilege and a great pleasure to share in the proceedings of this delightful occasion. Dull, indeed, would be the spirit that could not be touched by the intrinsic loveliness and the artistic signification of this imposing scene."

Mr. Winter, in speaking of the present situation of the drama, said that the stage was never so great or so powerful in its influence as to-day and never before so noble a calling; but at this state of its prosperity, and from its prosperity, there was to be derived a lesson in the form of a warning; that it was the tendency of the stage to follow too subserviently the tastes of the people, in the way of humor, that to people of taste and culture was often even offensive, and that it was the duty of the profession not to be instructed by the people, or even by dramatic critics, but to educate the people up to a true standard rather than to follow the popular taste.

He said that in this generation, the tendency was toward levity and horse-play, and that if the profession encouraged this idea, which was becoming more popular from day to day, the effect would be to degrade rather than to elevate the profession. Furthermore, he said that the duties of the dramatic critic were to assist in the education of public opinion as to the drama, and by no means to act as an instructor of the actor. As to the actor of the time, his duties were to instruct the people rather than to be instructed by them. It was a difficult matter he said, to attempt to become teachers against the individual force of the age, either directly or indirectly: but there were two institutions which indicated the condition of the public mind, and which equally affected its tone, and these two institutions were the newspaper and the stage.

Mr. Winter reviewed the history of the

dogs in brief for seven hundred years, and suggested that perhaps one of the reasons of the previously existing prejudice of clergymen against the stage was jealousy on account of a lost occupation from the fact that the earlier actors were clergymen. The welfare of the people, he said, is a sacred trust committed to the best intellect of the time, and part of the responsibility of that trust rests upon the actor and the actress, and it could only be evaded by the sacrifice of the institution which was their life.

The Shakespearean was not a popular audience, but it was largely composed of individual persons; it was an audience that would listen to poetry and was capable of understanding and appreciating great and beautiful things.

The popular drift of the day tended in the direction of jocose levity and cynical sarcasm, and largely upon the efforts of the members of the dramatic profession to overcome this tendency, would depend the future prosperity and honor of the profession.

Mr. Winter was followed by the Schumann Quartette, which sang a couple of selections in a pleasing fashion. Mr. Dougherty, the last speaker of the occasion, was then introduced to the audience, which he addressed in these words:

DANIEL DOUGHERTY'S REMARKS.

As young Norval says, "Never before stood I in such a presence." "Since my dear soul was mistress of her choice," I have loved the Drama. From my earliest years it has been my delight to see the actors on the boards. I never dreamed the day could come when I *on* the boards would have the actors for an audience. I venture to say that neither Garrick, Kemble nor Kean in the old world, nor Forrest nor Booth in the new, ever had to witness their transcendant performances so many of the profession as now grace this auditorium.

It is before such an audience at "the earnest solicitation of the management"—in the language of the old play-bill—I make my first appearance on any stage. Methinks many of you have already said to yourselves, "surely it is for this occasion only." Seriously, I esteem it a privilege to address such an exceptional and distinguished gathering.

I prise my own profession; am not unmindful of the high estimate that the world deservedly holds the various intellectual callings in which industry, learning, talent and genius lift their possessors to fame and fortune, when I avow that the art of the actor is equal to any and of all.

His is the spell o'er hearts
That only acting lends,
The youngest of the sister arts
Where all the beauty blends.
For Poetry can ill express
Full many a tone of thought sublime;
And Painting, mute and motionless,
Steals but a glance at time.
But by the mighty actor brought
Illusion's perfect triumphs come;
Verse ceases to be airy thought,
And sculpture to be dumb.

In every enlightened country, in every large community, there are numbers famous in law, medicine and surgery—famous scientists, professors and writers, but the great Actors in the higher range of the Drama—I speak not in disparagement, but admiration—the great Actors are as conspicuous, rare and resplendent as the Planets amid the stars.

But our interest and regard is not limited to the great luminaries, but embraces all the worthy members of the profession that, for our instruction and amusement, depicts every phase of human nature, that allures us from anxieties and cares, to laugh at mirth and weep at sorrow, to rejoice in the downfall of vice and the triumph of virtue—that holds, "as 'twere, the mirror up to nature! to show virtue her own features, scorn her own image and the very age and body of the time, his form and pressure."

You, ladies and gentlemen, have reason to be proud of the stage—the stage that rose with the dawn of civilization, that has flourished in ages famed for the highest culture, inspired the pen of immortal poets, given scope to the genius of the actor, educated the masses to correct pronunciation, purified their tastes, elevated their sentiments, instructed them in the history of forgotten empires, filled them with the glory of great deeds by recalling from the grave and re-enacting before their eyes the lives of heroes who died thousands of years ago, that has roused the drooping spirits of degenerate nations, and rekindled the expiring fires of patriotism, that has thrilled the hearts of millions with touches of nature that make the whole world kin, that with generous mirth and wit that will not wound, hits at the follies of the times, that properly conducted tends to suppress vice, promote virtue; that was in the early ages of Christianity, and could be made again, a handmaid of religion. Its legitimate aim is

"To wake the soul by tender strokes of art,
To raise the genius and to mend the heart.
To make mankind in conscious virtue bold,
Live o'er each scene and be what they behold.
The Stage, where Fancy sits creative queen
And waves her sceptre o'er life's mimic scene.
Where young-eyed Wonder comes to feast his sight
And quaffs instruction while he drinks delight!
The Stage, that threads each labyrynth of the soul
Makes laughter peal and bids the tear-drops roll,
That hoots at folly, mocks proud fashion's slave,
Unclasks the hypocrite and brands the knave."

You see one must quote when on the stage.

There are certain characteristics that strikingly mark your calling. Members of other professions live in a fixed locality and are rarely heard of beyond. You travel to different and distant cities and are well known and welcomed in all. The painter and the sculptor can each alone pursue his art; your art requires a combination of excellence. Woman is exiled from many pursuits; in yours she has ever been the especial favorite. Tempted by festivities or tortured by pain, punctuality is your memorable rule. The actor's heart may ache while his face wears a smile. Proverbially indifferent to money, the actor is the first to lend his aid to alleviate suffering and succor distress. Others in the same profession may be strangers. The humblest actor is brought in immediate contact with the highest, and the bonds of good fellowship unite them all. I have only to add that yours is the one profession against which there yet lingers an unjust and unreasonable prejudice. It was, therefore, expedient and wise that under the lead of eminent actors, prominent managers and dramatic authors you formed a corporate brotherhood to promote the welfare, advance the interests and assert the dignity of your noble profession. Beyond these are other aims freed from the dross of earth—pure as the air in heaven. Aspirations that take their flight to the bosom of God. Love for the lowly—devotion to the comrades of other days who have fallen wounded and helpless in the battle of life. To gladden with comforts the poor; to smooth the pillow of suffering and cheer with sympathetic companionship; ministering to the dying, reverently burying the dead and guarding with sanctity their ashes in the long sleep until breaks the eternal morning. This deserving charity silently appeals to the wealthy and well-to-do, and especially to lessees and managers of all American cities and towns. Its benefactions permeate everywhere. The poor player in remotest obscurity receives relief, and in death is not uncared for nor forgotten. Aye, not only the player, but all similarly situated who aid him in his art.

Let me here not inappropriately mention an institution founded by one whom I may be allowed with affectionate reverence to say was the greatest actor born on our soil. I mean the Edwin Forrest Home. This substantial yet unpretending charity is too little known to you. It is worthy of the fame of its great founder and is destined, I hope, like Dulwich College, founded too by an actor, to thrive for centuries. It is less a public institution than a private home. The spacious grounds, the fine old mansion with its air of comfort, its well furnished parlors and apartments, splendid library, paintings, statuary, works of art and memorials of the great departed make it a charming abode for the ladies and gentlemen who are its fortunate inmates.

Yet I am bound to say that its capabilities for good are inferior—necessarily inferior—to the Dramatic Fund. The estate itself cost Mr. Forrest in his lifetime a good round sum and to support the establishment requires a large annual outlay from which of course no income is derived. The number accommodated is small and the inmates are living apart from their immediate kindred. Doubtless all your capital yields income. Since your organization, only seven years, over eighteen hundred persons—more than now fill this theatre, have been befriended—all of whom live with those they love. The Fund exacts no membership nor contribution, no formality in applying, no delay in considering. It is enough to learn a brother is in want and lo! the help is at hand. Covering all with a mantle of angelic whiteness, not even the givers know the objects of their bounty. Prosperity will surely attend such sweet charity that sheds its rays of joy in many humble homes. The American Stage is indissolubly linked with our English literature, and will flourish until Shakespeare is forgotten, and that can never be. The Dramatic Fund of America, so auspicious in its beginnings, already so prosperous, so widespread in its benificence, is henceforth so identified with the American Stage that I trust it may continue to play its noble part until the dark curtain falls at the end of everything.

The Coronation March from Le Prophete finished the programme at a quarter before six o'clock.

Among those present were:

Madame Ponisi, Leon J. Vincent, Dora Goldthwaite, Hart Conway, Minnie Maddern, Ben A. Baker, Katharine Rogers, Albert Ellery Berg, Fred Williams, Henry Aveling, Laura Burt, J. J. Pallas, E. A. Eberle, May Tyndall, Lizzie Conway, George Conway, E. B. Tilton, Maurice Pike, Charles Allison, Emma Fossette, Adele Clarke, F. A. DuBois, Mrs. Georgie Dickson, Mrs. Nellie Stern, Amy V. Brooks, Harry C. Clarke, Mr. and Mrs. F. C. Wells, E. Murray Day, Mrs. William Wilson, Mme. Augusta Sohlke, Charles Melville, Lucy Freeman, Willis Steell, Francis Livingston, Mrs. George Harrison, Laura Alberta, Frank Norcross, Archibald Cowper, Eleanor Merron, Marie Petrovsky, Marie Bates, George Morton, Ada Morton, George W. Sammis, Emily Maynard, Della Sawyer, Mrs. Haswin, Elsie Lombard, Daisy Wood, W. F. Macichal, Lizzie B. Masters, T. H. McGrath, Mrs. Sol Smith, Alice Brown, Mary Bankson, J. W. Bankson, E. M. Diver, Henry Simon, Lulu Jordan, Mr. and Mrs. J. P. Winter, Will J. Jossey, Harry Lloyd, Lomaine Rogers, Charlotte Thompson, Josephine Kent, Lorlys Rogers, Charles B. Clondsley, Eugene Eberle, George M. Russell, Lillian Eldridge, Louisa Eldridge, Frank Holland, John Saphore, Hattie Saphore, Mrs. Sylvester Cornish, James C. Dunn, W. H. Pope, James F. Tighe, Neil Grey, Lottie Alter, Grace Chase, Franklin Boudinot, James W. Shannon, J. F. Hagan, William C. Andrews, J. Duke Murray, Marie Bingham, Hardee Kirkland, Charles Dickson, Josh E. Ogden, Velma Swanston, Mrs. E. B. Holmes, Kate Singleton, Sallie Singleton, W. S. Hart, Mrs. H. Jackson, G. W. Farren, Mrs. Farren, Mrs. Kahn, Andrew McCormick, Walter Hubbell, James Neill, Annie Blanke, Louis Arnold, Frank Carlyle, C. A. Hardyside, J. P. Paxton, W. J. Leonard, Joseph Palmer, Nellie Palmer, Gipsey Olcott, Mrs. S. A. Baker, Jas. L. Learhart, Mark Davis, Ricca Allen, Lester Shaffner, Anna Allen, H. B. Bradley, Agnes Proctor, Ray Allen, C. N. Edwards, A. C. Henderson, Ed. Summers, Louise Allen, Frank Aiken, Fred L. Power, Miss A. K. Hamilton, A. C. Moreland, John A. Burke, Herbert Millward, Harry W. Sewall, Geo. A. Dalton, Lysonder Thompson, Troja Griswold, A. W. Ellis, Heter Wolsey, Alexander Fisher, Geo. D. McIntyre, Emma Braasch, J. D. Williams, E. D. Shults, Frank Wise, Mr. and Mrs. H. N. Fisher, Ed. H. Banker, H. P. Keen, Alberta Keen, Harry S. Atkins, D. B. Hughes, L. E. Rhodes, Mrs. Annie Atkins, E. J. Hassan, Geo. R. Sprague, Fanny Sprague, Yeldas Atkins, Samuel Drake, Dr. John Lochner, Louis Hendricks, L. S. Garney, M. H. Strickland, Walter Eytinge, Merri Osborne, Marion Strickland, Helen Ransome, May Haynes, Wash. Melville, Helen Creswick, Alice Haynes, Kate Lensk, J. T. Moore, D. B. Young, Palmer Collins, Annie Haynes, Russell Bassett, Joseph Ransone, T. E. Garrick, E. Stancliffe, Robert Mill, Ed. Morrison, Walter Perkins, Clay Clements, Fred. Sackett, Mr and Mrs. R. J. Dustan, Robert W. Dronet, E. A. Foster, Charles Theodore, W. D. Stone, Mae Wentworth, Howard Kyle, Martin B. Martin, Sara Lascelle, Charles Tyffe, Miss J. A. Thomas, Sydney Chidley, Alice Weston, Mary Bryer, Alice Butler, J. C. Kline, L. R. Peters, Aimee Hercht, Kenyon Bishop, Branch O'Brien, Jacques Martin, Wm. W. Allen, Joseph Wilkes, Mrs. Ravenhall, Burr Caruth, J. F. Bryan, Helen Blythe, G. E. Nash, E. B. Jack, Edgar S. Halstead, Charles Foster, Mr. and Mrs. Charles Jones, Annie Woods, F. L. Davis, Andrew Boyd, J. K. Applebee, Jr., A. R. Whytal, Mrs. Fred Williams, Patrice, I. A. Washburn, Sally Williams, J. H. Ryan, H. Percy Weldon, Alice Evans, Ernest Bartram, W. J. Fleming, Prity Williams, T. J. Herndon, Horace James, Frank E. Jamison, S. J. Wheeler, J. W. Randell, Mrs. Charles Peters, E. F. Gilpin, W. B. Murray, E. H. Le Duc, A. C. Townsend, Marie Hilforde, Kate Denin Wilson Charles Charters, Wm. J. Johnston, Donald Smedt, Lottie Lewis, G. L. Stout, Fred. Hight, Charles E. Mills, Horace Wall, A. H. Wood, Frank Tannehill, George W. Larsen, Geo. L. Montserrat, Charles Canfield, Louise Muldner, Wm. Humphrey, Hattie Osborne, Oliver Tromitz, Gertie Stanwood, Frank Murray, A. H. Canby, Mr and Mrs. Chas. H. Hicks, G. H. Whitman, J. P. Tucker, John Lily, Harry Hogan, John Brock, C. A. Montaine, Chas. Porteus, George Maynard, Willard Newell, A. R. Jackson, Lucille M. Adams, August Toedteberg, Chas. Webster, J. H. Anderson, Mills Hall, Jennie Elberts, Marie Louise St. Julien, Andrew Glassford, Edwin Young, E. L. Walton, Hattie Haynes, Frank Bell, Colin Varry, Chas. Klein, Hardy Vernon, Mrs. W. G. Jones, Jas. Neill, Annie Blancke, Redfield Clarke, W. W. Randall, C. J. Bell, Chas. F. Walters, G. H. Rareshide, J. W. Forrest, Madge Butler, Edwin Parrish, Adolph Jackson, Jennie Williams, Frank A. Howson, Frank Bowers, E. L. Walton, Wm. Davidge, Gus Bruno, T. D. Frawley, Harry Tousey, J. R. Grismer, Hudson Liston, Wm. H Gillette Sheridan Corbyn, Wallace Jackson, Henry Bergmann, Max Arnold, E. J. Connelly, Annie Adams, Maude Adams, Mrs. Sedley Brown, Davenport Bebus, Tom Webber and Mrs. Webber.

MR. DAVIS LEAVES THE PEOPLE'S.

J. Charles Davis will no longer be chronicled as H. C. Miner's chief lieutenant. When seen by a MIRROR representative yesterday, Mr. Davis presented his case as follows:

"I have resigned from my position at the People's Theatre owing to the fact that I have embarked in an enterprise of my own, by purchasing an interest in Randall's Theatrical Bureau, at 1,145 Broadway. This step, of course, necessitated my severing my business relations with Mr. Miner on Saturday night last, at the closing of the season at the People's Theatre, as the arduous duties of the booking business will require all my time and attention.

"The four years of my life spent in the employ of Mr. Miner will ever be remembered as a pleasant and eventful period of my career. The only reason I am severing my business relations is for my own advancement and a desire on my part to work for myself, as I did before I became connected with Mr. Miner's enterprises. We separated on the most friendly terms imaginable, and Mr. Miner did me the honor to inform me that should I not succeed as well as I expected in my new field, that he would be more than pleased to have me return to my old position. It is the intention of Mr. Randall and myself to divide our time so that one of us may always be seen at 1,145 Broadway, and when the office work does not require us both there, one or the other will be making a tour of the different cities, visiting the managers we represent and attending to the combinations we have contracted to handle for the ensuing season."

It is needless to say that the habitues of the People's Theatre will greatly miss the genial presence of Mr. Davis. His handsome figure, with the inevitable rosebud in his button hole, will no longer loom up at the threshold of the managerial office to greet the numerous friends he has made while in Mr. Miner's employ.

THE ACTRESSES' CORNER.

MANNERS.

If there is any class of people who should be careful about their manners, it is we of the stage. Of all professions ours should hold itself most exclusive.

Of course, we all know that this is just what we can't do, and in our hearts don't want to do.

All the world is a stage to us, and we can't help it.

People amuse us so! Our interest in characters and types and queer customers inclines us to fraternize with brakemen and meet chambermaids upon their own floor.

If a newsboy will only get off a quaint antic or a droll saying, we think it well worth the small sacrifice of dignity on our part which induced it.

We are so dependent for amusement, even for mental food, upon the strangers with whom we are thrown all the time during the weary traveling months.

We toss back an answer to the candy man in the car, and the lady over the way thinks—and looks her thought—"bold-faced thing!" We arn't just that bad. We are awfully bored. We have been on the cars all day—she hasn't—and we feel we owe the candy man a courtesy, anyhow, because a few miles back he told us the man with no teeth didn't buy gum because he didn't *chews*, and thereby stirred our rusty risibles.

We can't brace up to the sustained effort of marching into cars and stations as if we were all alone and doing it for the first time. We aren't all alone, and we have been doing it all season, and the whole lot of us string into the car and the people, part of them, sniff and say uppishly, "actor folk," and the other part grin and inform each other, "show people!"

In the stations the loafers who always crowd such places in small towns, range themselves in line and stare at us, whether we comport ourselves "quietly" or as if we were wild animals.

It gives one a desire to snort and prance and say "Yah, yah!" doesn't it?

One understands the temper of the special car party who hung placards out of the windows marked: "This is the lunatics' car," and when the train slowed up at stations, appeared at the windows and cut up monkey-shines and didos to the consternation and horror of the natives.

When the genial deacon from the last town leans over the back of our seat and says cheerfully: "Who's show is this?" it's irresistible to tell him it's Barnum's, and that P. T. is in the rear car putting spots on the Bengal tiger.

When we are left at a way station on the chance of catching a stray car that may come along some time, it's more than human nature can do to resist singing "John Brown's Body" or something of the kind to while away the weary time or setting up a chorus in answer to a leader.

"Where do good people go when they die?"

"New York."

"Where does God live?"

"New York," etc., etc., etc., *à la* banshee wail.

When the fresh young traveling agent sits down beside us and sails confidently into a conversation, the comedy of the situation appeals to us, and we let him get himself well wound up, and then say with a drawl:

"I beg your pardon, but you are annoying me awfully, you know," and we feel his consternation rewards us for the ten minute's infliction of his impertinence.

Or the youth across the way may think he saw us at the show last night, and then again isn't sure: he is shy and animated by no more than child-like curiosity and he keeps his wide, pale blue eyes on us in a stony half-tranced way till, anticipating how his features will break up, we lean over and say with perfect seriousness and in a tone gently confidential: "Do you know, if you continue to stare at me I shall be obliged to jump out of the window."

Or we find ourselves three miles out of town and footsore from too long a walk.

By comes a young farmer on a load of potatoes.

"Say, mister, will you give us a lift?" say you, having decided that form of address will best strike the young farmer.

Result: You ride into town on a load of potatoes, having learned all about crops and received an invitation to "come up next time you git here" and be shown 'round the farm.

You dismount at your hotel. You feel a little queer about being jumped off a load of potatoes like that, right before everyone, but you have decided if Hiram's—his name is Hiram—rig was good enough to carry you over the country road you ought not to be too stuck-up to make use of it through the town.

Hiram told the men in the barn that you are right down jolly, and you overhear the landlord's wife telling about those sassy show girls ridin' 'round with strange fellers, and all of a sudden it comes home to you how things look to other people.

That's it! There is "no harm" in things, of course. Still, you flush up a little to remember how you have fallen into a way of tramping about with no gloves on, your ulster flapping open, and a Tam O'Shanter on one side or not, as it happens.

You don't do it to "attract attention" or be conspicuous, but it accomplishes it just the same.

You sit on the arms of the seats in the cars too, and swing one foot. You say "rot" a good many more times than you used to, and have fallen into a way of going to the office at the hotel and expressing your mind if things go wrong.

The more you think about it, the more you feel an uncomfortable consciousness that you are getting to be less lady-like than you want to be, and resolve to turn over a new leaf.

It is very hard not to get boyish and tough. We are obliged to rough it a good deal as the boys do. Femininity must not make us shrink from puddles; but it must keep us from getting careless as to how high we lift our skirts.

Femininity may not excuse us from the early rise to catch the train; but it must make our hair smooth and our smile sweet even at 4 A. M.

Femininity must be broad-minded enough to let the boys smoke if they want to, and maybe swear, too; but it must keep us from sitting on tables and smoking with them, or getting so careless about the big words that they slip from our own lips.

Femininity must, in a word, be independent, indefatigable and always cheery; but it must not degenerate into boyishness, toughness and noisy display.

We shake our heads and snoodle a little, all to ourselves and wish we were home with mother, and make up our minds that we are not making that success of the necessary combination of politeness and practicability we wish.

We know all about woman's gentle influence, etc.; but we wonder if we do have a fair chance.

Hardly one of these men about us but has said, over and over, emphatically that he would not have his daughter or sister an actress for anything.

A dozen times a day it occurs to us that if we can be spoken of by the men as a nice sort of a girl with no nonsense about her it is all we can hope for; yet the no nonsense part, we know, means being lax in a thousand and one ways where genuine lady-like strictness would interfere with their freedom or fancies.

Besides, life is so short, and for tramps rushing from one end of the country to the other, so colorless unless we make the best of each other and carry around a little *camaraderie* and good cheer. We come back, in spite of us to this decision.

But our small-talk with ourselves has reminded us of many careless tricks into which we have been falling without knowing it.

Our life is unconventional, of course, and must be; but all the more reason for observing such rules of the world as we can observe.

The home virtues have small cultivation, and all dainty feminine graces we admire and would like to claim ours by right: of sex have a hard time keeping themselves in sight; but we all want them, and we all know what it is to feel a sharp hurt and a flush up over our forehead when some one makes a chance remark; probably the very man who wants no nonsense, that you are getting precious careless about your manner, or when you see horror and disapproval in some gentle little woman's eyes and realize that the flip you gave to your hat or the answer you half shouted to the comedy man three seats away, has changed you in her eyes as "bold," or no lady.

A quiet little girl in our company said to me, weeping softly:

"I'm going to spend my entire Summer trying to get over swinging my arm and talking slang. Things do grow on one so. Why! I don't believe Sam will know us me when he sees me."

That set me to thinking. I havn't a Sam, but—well, even so, I guess there are a few things I will think about myself this Summer and try to "get over."

POLLY.

CORRESPONDENCE.

Are you insured against accidents? A prepaid professional card, of ten lines or more, in THE DRAMATIC MIRROR, *gives you a $5,000 policy in the Preferred Mutual Accident Association of New York, free of cost.*

BOSTON.

The World had a splendid run last week at the Boston. The opening night had been set apart for the benefit of Harry McGlenen, the business manager, and though it rained cats and dogs, the big house was well filled. At the close of the second act Mr. McGlenen was called out and presented with a magnificent wreath of laurel. The Harvard Quartette volunteered on the occasion, and sandwiched a number of capital songs into the scene on board ship. This week instead of Frank Meredith's co. in A Perilous Voyage, as was first announced, Deckstader's Minstrels constitute the attraction, and are drawing good houses.

At the Museum Little Lord Fauntleroy is on its third week. On Wednesday of this week the hundredth performance will occur, and the two little Fauntleroys—Olive Homans and Alice Pierce—will share the part on the occasion. The latter has been ill for the past week and unable to play, but is much better.

The Bijou Street closed its doors for the season Saturday night, the Augustin Daly co. terminating a three weeks' season at the same time.

Keller, the magician, is at the Park for two weeks.

The regular season at the Globe is ended.

James A. Herne and wife played a remarkably successful engagement at the Grand Opera House last week. Hearts of Oak, one of the best dramatic dramas on the boards, was the bill for the entire week. Kate Claxton opened for a two weeks' engagement Monday night in The Two Orphans. The piece will run through the week. Next week The World Against Her is announced.

The season at the Howard closed last week with Puck's Bad Boy.

ITEMS: Eugene Tompkins, manager of the Boston, sailed for Europe on Wednesday last. His trip will be one of mingled business and pleasure.—The Summer season at the Boston begins June 30.—It is said that the Wilbur Opera co. will fill in the Summer weeks at the Grand Opera House.—The Gilmore jubilee anniversary will be held in the Mechanics' Hall the four last days and nights of this week.—The new Tremont Theatre is announced to open Oct. 7 with Charles Wyndham.—Rhea comes to the Globe in September with her new play, The Empress of France.—Louis James is booked for an engagement in this city Sept. 16.—The series of promenade concerts is cut down this next season to a five weeks' limit.—The opening bill at the next regular season at the Museum will be Hands Across the Sea.

PHILADELPHIA.

The cool weather of the past week prevented the theatres from being entirely deserted, but only one or two could boast of really good business.

The most important and attractive event of the week was the appearance of Edward Harrigan and his co. at the Chestnut Street Opera House. They presented Waddy Googan and played to excellent business. Only a few years ago Mr. Harrigan found it difficult to secure an audience in this city, but his merit as a writer and arranger of plays, and his sterling ability as an actor, finally won recognition, and now, coming as he does at the end of the season, the "standing-room only" sign will be a nightly necessity. Waddy Googan is in many respects inferior to many of his former productions, and deals with some phases of metropolitan life that are scarcely suitable for stage reproduction, but at the same time it contains much faithful portraiture, and its lines are full of satirical humor, in fact it is much more humorous in text than in situation. Mr. Harrigan won deserved applause by his impersonation of the hack-driver, and also by the natural coloring he imparted to the role of the Italian sailor. His work was thoroughly good throughout, and the same unstinted praise is due to Mrs. Annie Yeamans, whose drunken episode, by the way, was an artistic triumph, exceedingly natural, unexceedingly funny, and free from any vestige of coarseness. It was a delicate task, delicately performed. Joseph Sparks and Annie O'Neill are likewise entitled to praise. Of course we missed some of the old familiar faces, and found trouble in the ranks, but Mr. Harrigan is a host in himself, and if the audiences felt in any way disappointed they failed to show it, and their hearty laughter and applause certainly indicated complete satisfaction. The engagement of Mr. Harrigan was unfortunately for one week only, and the house closed its season upon Saturday night last.

Rice's Carnaby co. completed its second and last week at the Chestnut Street Theatre, having played to only moderate business. This week The Little Tycoon.

The season at the Walnut Street Theatre closed week, the final attraction having been Jarbeen in Starlight. The business was light.

Paola closed a fairly successful run at the Grand Opera House on Wednesday night last and the balance of the week was devoted to an excellent production of Iolanthe by the Duff Opera co., augmented by the services of J. H. Ryley. The production met with success. This is the first of a series of reproductions of some of the most popular of Gilbert and Sullivan's operas to be given at the house by the Duff Opera co. during the early Summer. Iolanthe will continue this week and I believe the production next in order is The Mikado, for which Digby Bell and Laura Joyce Bell have been engaged, their engagement continuing through the run of this opera and of Pinafore which is also announced.

That decidedly farcical production, McCarthy's Mishaps, secured good business at the National Theatre. The audience laughed at it, and the play laughs at criticisms, so no further comment is necessary.

At the Standard Theatre The Three Black Cloaks was presented in a satisfactory manner and was moderately successful. Prince Methusalem is announced for this week.

Keller completed a successful engagement at the Continental Theatre, and a selected variety co, is to be the feature this week.

At the Central Theatre an aggregation of variety artists appeared under the title of The Weston Brothers and Four Star Specialty co. Many well-known performers appeared, and a good entertainment was given with satisfactory results. This week Harry Kernell forms the nucleus of the co.

CHICAGO.

The City Directory, the new farce, arranged by Mr. Paul Potter, a local newspaper writer, for Donnelly and Girard, was produced at the Chicago Opera House before the audience which filled the theatre. Of the piece little need be said. It is a mere skit, based on nothing in particular, and loaded with songs and commonplace specialties, each person in the cast doing whatsoever seemeth best at the moment to catch the spectators. Neither Henry Donnelly nor Frank Girard shine as they did in their other farce, but there is more in consequence for the other people. Of these Alice Harrison as Pitou, a singer in the Tivoli concert hall, and W. F. Mack as a confidence man, are far and away the best. The farce is founded on the multitude of John Smiths in the average city directory. A young man from the country in love with a Miss Smith, whose address he has lost, seeks among the John Smiths, her father's name, and his adventures make up whatever of plot there is. Girard is the youth from the country, but he is a very fly person, and is grotesque without being funny. Donnelly is one of the many Smiths, and father of the young woman. W. F. Mack is also a Smith, and so is the proprietor of the concert hall, and a fourth Smith is a photographer. Several pretty girls sing and dance, and a great deal of boisterous fun is gotten out of the thing, but it is of the cheap kind. Without Alice Harrison and Mack it would be dreary. The same bill this week. June 12, Bluebeard, Jr., the Summer spectacle, will be put on.

Mrs. Potter and Kyrle Bellew have had good audiences at McVicker's, where they played Antony and Cleopatra in a spectacular way. Bellew can act a little, and speaks the lines intelligently, but Mrs. Potter makes the Queen of Egypt a harridan, and rants through the part in a way to make the gods weep.—Mrs. Langtry 4

The Columbia has been filled with admiring crowds at every performance of Little Lord Fauntleroy and there seems no doubt that the charming play will run its allotted time to good business. Of the two lads who take the part of the Little Lord, Tommy Russell and Willie Eddinger, the latter is awarded the palm for naturalness.

At Hooley's the Boston Athenæum co. have met with remarkable success, and the house has been more than comfortably filled to see the clever artists. This week Augustin Daly's fine co. begin an engagement of several weeks' duration, opening in Railroad of Love.

Ada Gray has drawn excellent audiences to the People's. The event of the week at this house was the annual benefit to the genial and obliging business manager, George W. Reed. This took place Tuesday, 28, and there were so many volunteers from all branches of the profession that the performance began at 1 P. M. It was a signal success, and became in fact an ovation to Mr. Reed, who numbers his friends by the thousands.

Karl Gardner filled out the last week of the season at the Haymarket. This theatre had a most remarkable and prosperous second season, and will in future be greatly sought after by managers. With Will J. Davis, and his able assistant, George A. Fair at the head of affairs, the Haymarket is an established success.

H. R. Jacob's Academy drew good-sized audiences with Monte Cristo. This week The Main Line.

The Grand Opera House has been closed for two weeks, but will re-open June 4 with The Spider's Web, a new play by Harry Hamline and Paul Potter.

ITEMS.—William Voegtlin, the well-known scenic artist, is hard at work putting the finishing touches on the gorgeous scenes for Bluebeard, Jr. It is said the work is the best of his life.—Howard Laing, the agent for the St. Paul Railroad, is to have another presentation from his friends. A charm for his watch chain, with the Elks' head set with diamonds, and the card of the road in red and white enamel. Among those who are spoken of as being the principals in this testimonial are Will Morton, Thomas Prior, Jacob Litt, Harry Smith and John Pomeroy.—Manager John Whiteley of Marie Prescott and R. C. McLean is in town, having closed season. He goes to his villa at Dundee, Ill., to spend the Summer. He says R. C. McLean is the coming tragedian. Next season he will play Othello, with Miss Prescott as Iago.—J. J. Lodge is here in the interest of D. T. Keiller, of Kansas City, who is to start the American Panorama co., which is to be under a tent and show the Battle of Gettysburg. Mr. Lodge will manage the new exhibition.—Mamie Earle, leading lady, who has been very ill, is now convalescent and ready for engagements.—George O. Morris is to organize a co. here to play A Legal Wrong. He will open in August.—The Windsor Theatre has been leased. Bruno Kennicott will be the resident manager.

ST. LOUIS.

The debut of Miss Bertha Belle Westbrook, at the Olympic Theatre May 23, 24, was attended by large audiences on each evening. Lady Audley's Secret and London Assurance were presented and although the young lady selected rather difficult plays and was surrounded by the most amateurish of amateurs, she acquitted herself very creditably, showing she possed unquestionable dramatic ability and knowledge. She was the recipient of many handsome floral tributes from her friends on each of the performances.

Salvini's trained dogs and goats at the Exposition Music Hall last week although a pleasing entertainment drew light audiences. This week it has moved to Kensington Gardens where a performance was given both afternoon and evening daily.

Forepaugh's circus gave a mammoth entertainment four nights to large tents notwithstanding rainy weather part of the time.

ITEMS: Emma Juch and co. will give a concert entertainment at Music Hall 3.—Joseph Schneider, proprietor of Schneider's Summer Garden, is rushing his preparations for the Summer. The season will be filled by the Said Pasha Opera co. Said Pasha will probably be given first, to be followed by other operas as may be decided necessary. The co. engaged will include Ida Mulle, Alice Guillard, Ada Sommers, John McWade, Joseph Greenfelder, Stanley Felch and Fred Lennox.—The arrangements at Uhrig's Cave are now completed for the Summer, and after a thorough overhauling and painting it will open June 3 with the Carleton Opera co. The members of the co. have arrived, and include Alice Vincent, Clara Wisdom, Marie Langdon, Georgia Mace, John Bell, Lewis Carlburg and Ferris Hartman, all under the management of W. H. Fitzgerald. The co. will present all of Carleton's operas.—Nonon and Toomey are hard at work on the scenery for the Schneider Garden Summer Theatre.—Ottie Hagan, manager of Pope's Theatre, is still confined to his room with rheumatism.—Ed. Dunn, Letta's business manager will take the treasurership of Uhrig's Cave this Summer, and will be manager McNeary's right hand man. He has held the position for several seasons past and his popularity with the Cave's patrons will add much to make the present season a success. Next season he goes to take the position of treasurer at the Park Theatre, Boston.—Charles A. Spaulding, proprietor of the Olympic Theatre, was in the city last week.—This week Paul Boynton is at Kensington Gardens.

CLEVELAND.

The first three nights of last week at the Opera House, Prof. P. Puehringer's comic opera, Captain Cupid, was revived, the initial performance being for the benefit of Business Manager Maurice Welfare and Treasurer Fred. M. Coan. These popular gentlemen, I am pleased to say, had a bumper house. Puehringer's music is bright and tuneful, and the libretto, by Messrs. Sage and Rose, two clever newspaper writers of this city, is snappy. Miss Ines Recusher, who took the leading role, is a charming singer and pleasing actress, and will be heard of in the East I wot, ere long. The efforts of some of the other ladies and gentlemen in the cast may be passed over in charity. The house is dark this week, and nothing booked for some time.

De Mille and Barnard's interesting railroad drama, The Main Line, was presented all last week at H. R. Jacobs' Cleveland Theatre to large business. The cast embraces some competent people, notionally Miss Florence Roberts as Posey. This week Florence Bindley as Dot. Next Gowango Mohawk in a border play.

At the Star a co. calling themselves the Casino Comic Opera co. opened 30 for a season of Summer opera. The repertoire includes all the popular comic operas. The co. is only a fair one, the best artists being J. J. McCarthy, Lillie LaRose and the Putnam twin sisters. The latter are clever.

At the Academy of Music the Lily Clay co. packed the theatre nightly all week. In the party are such well known variety people as George Murphy, Polly Holmes, Connors and Kelly, Wilson and Davenport, etc. They give a good entertainment. The season has closed. The house will open in the Fall with Lily Clay's co.

ITEMS: C. A. Davis, of Forepaugh's Circus, was in the city last week. Uncle Adam exhibits here 10, 11.—Capt. J. W. Decker, of the Academy, will leave for New York in a few days to book time for his house next season.—Fred Strauss, treasurer of Powers' Opera House, is home for the Summer.—Drew's Dime Museum will keep open all Summer, and business is good.—Kerry Meagher, of H. R. Jacobs' staff, and located in Chicago, is here on a visit.—H. B. Kavanaugh and Charles Sturges, of Hanlons' LeVoyage en Suisse, are home for their Summer season.—Frank D. F. Decker, of the Academy, thinks Cleveland a good enough place to Summer in.

BALTIMORE.

The Gilmore concerts at Ford's Opera House last week were a series of ovations. Opinions may differ about the class of music which Mr. Gilmore gives the public, and the hypercritical may get in the usual "rot" about lowering the musical taste, but the people were delighted and the house was packed to suffocation every night. It has been several years since Gilmore's Band was here, but if enthusiasm and demonstration on the part of audiences count for aught they will come back to us soon again. The original announcement was for three concerts, but the engagement was such a success, and the demand for seats so great, that two extra performances were given.

The Summer season of opera at Harris' Academy of Music goes merrily on, big houses are the rule, and Thompson's Opera co. in The Merry War the attraction. Jeannie Winston made her re-appearance with this co. and immediately a goodly portion of the young girls of this city threw flowers across the footlights when Miss Winston appeared, and a silly protracted applauding took place, after which Miss Winston gave a very bad performance of the Marquis. Vocally considered, the part is unrecognizable, and in playing it she makes the character subservient to her personality. The rest of the co. is very good. This week Fra Diavolo will be given with Laura Bellini as Zerlina, and Jeannie Winston in the title role. The Mascotte is in preparation.

ITEMS: The six-days' go-as-you-please walking match closed at the Monumental Theatre 1, and with it the supplementary season.—Algburth Vale, the country seat of the late John E. Owens, will be sold at auction the 10th inst.—The management of Ford's Opera House entertained the employes of the house at a banquet on Saturday night, which proved to be a very enjoyable affair.—A very ingenious menu card, with appropriate quotations, was gotten up by John T. Ford, Sr.—W. R. Sinn and wife (Cora Tanner) were in the city on last Friday to attend the funeral of Mrs. Marie Brewer, wife of James R. Brewer, editor of the *Evening News*.

PITTSBURG.

The regular season at the Grand Opera House was closed on Saturday evening June 1. The Little Tycoon was the closing week's attraction, and it is gratifying to be able to record the fact that an excellent week's business was done. Spenser's opera has been seen here upon former occasions, but last week's business justifies the assertion that it remains to-day one of the Smoky City's favorite comic operas. Of the cast, R. E. Graham, of course, carried the burden of the honors of the performance. Catharine Lingard, who now sings the part of Violet, is quite an acquisition to the co. Her singing is praiseworthy and her acting commendable. J. Aldrich Libby and Harry Skinner both possess good voices, and Hattie Arnold and Mamie Cerbi are well up in their parts. The chorus was good. The house will now remain closed until the opening of the regular Fall and Winter season which will take place early in August next. The only alteration that is at present contemplated is the moving back, into the entrance some feet, of the outer doors.

Blind Tom gave a very enjoyable concert at the Bijou May 30 to liberal patronage.

Blake's horse show was booked for two weeks at the Grand but owing to the late accident on the Pennsylvania railroad in which Mr. Blake lost some very valuable animals, the engagement has been canceled.

The attraction at Harris' last week was the late Bartley Campbell's My Partner which played to good business. This week Streets of New York.—ITEMS: J. K. Murray and his wife, both lately with the Carleton Opera co. have returned to their home in this city.—Dick Quilter, of Quilter and Goldrich, has also returned.—Manager Gulick of the Bijou, and his wife, left last week for New York.—Clements' circus is tenting in our suburban towns.—The Fall and Winter season at the Academy will open Aug. 19.—Manager A. J. Shedden is still at the hospital here undergoing treatment for his eyes.—Will Ford, of the Academy, will join the Summer forces of Gregory and De Alma's Circus.—George Jenks' new play, The U. S. Mail, will be produced early in the Fall. C. W. Fleming, Mr. Jenks' partner, is now in New York arranging for its production in other cities. Those who have heard the play read say it has strong points, and it is thought will make a hit.—George Walker, of the Academy, will spend his Summer in Philadelphia. Manager Wilt says he proposes to adopt some very stringent rules for the government of the Grand Opera House next season. He says he is going to conduct the house "hang up."—The My Partner co. closed its season here 1.

LOUISVILLE.

Harris' is the only house now open. The boy actor, Martin Haydea, supported by Eugenie Besserer in Held in Slavery, drew fair business only. The play, as its name indicates, is sensational in the extreme, and calls for no special comment. Co. good. This week Marlande Clarke comes in a new play, Shot in the Dark. It is the joint work of himself and Florence Gerald, whose version of Dr. Jekyll and Mr. Hyde received much praise.

ITEMS: The Faust co. went to pieces at the conclusion of the engagement at the Buckingham and its members are in great distress. A benefit will be given, which will probably enable the people to reach their homes.—Manager Macauley, Al. and Emile Bourtier and the Whallens will spend a portion of the Summer in New York booking for their theatres. Mr. Macauley will leave first and as usual, become quite an addition to the theatrical co. The opening of the Grand Central was in every way a success.—Joseph Outrella, the harpist, is proving a shrewd manager. He is offering a good variety show to good business.—Manager Osgood is already announcing his attractions for next season. The list embraces some high-sounding names. A number of these attractions have never been performed at low prices.—Mr. Harris will put the Louisville house in fine condition and its career of success will, doubtless, continue.—Miss Mamie Bourtier, the youngest daughter of Manager Al. Bourtier, was married 29. The popularity of her father, as well as that of the young bride, was attested by the numerous costly presents she received.—Orrin Johnson, Effie Ellsler's young leading man and a Louisville boy, is due here for a brief rest in July. His rise has been very rapid. Marc Klaw predicts for him a brilliant future.—Messrs. Quilp and Camp are doing everything possible to make the Booth-Barrett Dramatic Festival a success. They have a scheme for the satisfactory seating of the large audiences expected, also to prevent the scalping of tickets, and from the system that seems to govern their arrangements no detail will be neglected that will fail to make the event a profitable and a pleasant one to all concerned. Colonel Savage, of the Buck, will have a benefit at that house 16. This is an annual event, and the house is always crowded.—Mrs. Rachel Macauley is in the city visiting her aged mother. She gave a local paper an account of her experience with Wilson Day, the play pirate, who has been playing Uncle Dan'l in A Messenger from Jarvis Section. The value of her property has been seriously injured, and she seems without redress. Mrs. Macauley contemplates returning to the stage, but her plans are not fully matured. She finds congenial occupation at present in reading, revising and translating plays.—Theatrical managers intending to travel South should bear in mind that the Louisville and Nashville Railroad is still making "Party" rates. Any communication addressed Col. C. P. Atmer, the General Passenger Agent, in this connection, will receive prompt attention.—Henry Deitsman, the Adonis of the Buckingham box-office, has secured Prof. Hunt, the balloonist, and will take him on tour in the interior of the State.—Marlande Clarke says he knows when he has enough, and has shelved his play with the startling title, Jack the Ripper. Mr. Clarke is a good actor in a certain line of parts, and will yet come to the front in a money success.

JERSEY CITY.

Kate Claxton occupied the stage of the Academy of Music last week presenting The Two Orphans and The World Against Her. The co. was capable and the performance even and effective. Business was only fair, due rather to the inclement weather and the intensity of the season than to want of merit in the attraction. This engagement closed the house for the season which, all things considered, has been the most successful in the history of Mr. Henderson's management. With two or three exceptions all engagements have been of a week's duration, and the attractions presented have included the best on the road. From a business standpoint the results are most satisfactory and encourage the management to prepare for the coming season with every prospect for increased patronage. Liberal and intelligent management have resulted in making Jersey City an important theatrical point and Mr. Henderson fully deserves the success which has followed his efforts.

BROOKLYN.

McKee Rankin and The Runaway Wife met with fair success at the Park Theatre last week. The season closed on Saturday. During the Summer a number of alterations and improvements are to be made. The house reopens Sept. 2 with Little Lord Fauntleroy.

The Two Sisters was played for the third time this season at the Grand Opera House last week. Business was fair. The season ended on Saturday evening. For the Fall and Winter a number of strong attractions have been booked.

The closing attraction of the season at the Brooklyn Theatre was Daniel Sully in The Corner Grocery and Daddy Nolan. The audiences, though not large, were thoroughly appreciative. Manager Seymour and Treasurer Held, two of the most popular gentlemen in their line in Brooklyn, had a rousing benefit on Monday evening.

Harry Lacy, in The Still Alarm, did well at the Academy of Music last week.

CALIFORNIA.

SACRAMENTO.—CLUNIE OPERA HOUSE (C. P. Hall, lessee): Johnson and Slavin's Minstrels completed their engagement May 28 playing to a well filled house. The co. give a very interesting performance, nearly all features being new and pleasing. The singing was especially good. Harry Williams' Own Specialty co. 21, 23. Jack Dempsey is the main feature and about the only one.—NEW METROPOLITAN THEATRE (C. P. Hall, lessee): E. H. Sothern in Lord Chumley and The Highest Bidder 20, 21. Although the house was not crowded either night, Mr. Sothern was accorded a reception that few artists receive in this city. The audiences were very enthusiastic and called him before the curtain repeatedly. His support includes C. B. Bishop, who is an old favorite here.

PASADENA.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): Johnson and Slavin's Minstrels gave an excellent performance to only a fair house May 21.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager): Dan Morris' Sullivan's Mirror of Ireland co. in Kitty from Cork three nights, beginning May 20. Poor houses. Harry Williams' Specialty co., headed by Jack Dempsey, the pugilist, did good business.

STOCKTON.—AVON THEATRE (Humphrey and Southworth, proprietors): Harry Williams' Variety comb. to a small house May 21, owing to city election being held on that day.—STOCKTON THEATRE (Cliff Phillips, proprietor): This house was opened 13. Mr. Phillips went to San Francisco to engage a variety troupe of twenty members. The attendance argues well for a prosperous future.

LOS ANGELES.—GOSSIP: The Grand Opera House and Los Angeles Theatre are dark.—Johnson and Slavin's Minstrels due week of 27 at the former.—Lost in London is drawing well at the People's Theatre.—The Pantheon Amphitheatre was opened 26 with a sword contest between Jaguarina and Baron Von Pelitsch, in which the former was victorious. Various athletic sports were also introduced, and the large crowd present seemed to be well pleased. Fred. Engelhardt is the director and T. W. Obey the business manager.

SANTA BARBARA.—SANTA BARBARA OPERA HOUSE (Wm. Menzel, manager): Johnson and Slavin's Minstrels to splendid business May 20.

CONNECTICUT.

HARTFORD.—HARTFORD OPERA HOUSE (Jacobs and Proctor, managers): E. P. Sullivan presented A Celebrated Case and A Man from Texas May 30-1. The star is an actor of ability and received liberal applause. The extreme heat and the lateness of the season had its effect on the size of the houses. The supporting co. was all that could be desired.—ITEMS: The Equine and Canine Paradox is underlined for week of 3.—Gilmore's Band will give a concert at Armory Hall 4.—Beginning with next season the Opera House will be under the sole management of P. P. Proctor and will be known as Proctor's Grand Opera House.—Prof. Dooley, the efficient leader of J. and P.'s excellent orchestra, will spend the Summer abroad.

WATERBURY.—JACQUES OPERA HOUSE: The Amphions, a local musical organization, were the only attraction during the past week. They produced the opera of Patience May 29, 30 before large audiences. Vocally their entertainment was good, but their knowledge of acting and stage work seemed to be limited.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Belknap, managers): The E. P. Sullivan-Stahl co. presented A Celebrated Case May 28 and A Man from Texas 29 to very light attendance. Mr. Sullivan displayed considerable dramatic ability, and was well supported by Rose Stahl. The balance of the co., with the exception of Bessie Taylor, is below the average. Cora Van Tassel, supported by Edwin Young in Hidden Hand 30 and Saved by a Dream failed to draw large audiences 1, 2.—ITEMS: Bessie Taylor and George Larsen joined the Sullivan-Stahl co. for the balance of the season.—G. B. Bunnell has purchased an interest in Prof. Morris' Equine and Canine Paradox, and will open a season under canvas at New Haven 12.—Manager Isham, of Brooklyn, N. Y., will open a season of variety at our Seaside Park 15.—George Wagner's Summer Garden will open 3 for the season of 1889, under the management of the veteran A. J. Faust.

DAKOTA.

SIOUX FALLS—GRAND OPERA HOUSE (S. M. Bear, manager): J. B. Polk in Mixed Pickles May 25 to a small but well-pleased audience.

ILLINOIS.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): The May Bristowe Comedy co, week of May 28 to medium business at popular prices.

DANVILLE.—GRAND OPERA HOUSE (William Stewart, manager): House dark last week. Said Pasha billed for 30.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Andrews' Opera co. gave an alleged performance of Erminie to a crowded house May 23, and disgusted the splendid audience that had paid $1 a seat to hear this mediocre co. Mrs. Katharine L. Fisk in concert, assisted by the Eddy Ladies' Quartette, of Chicago, to a small house 24.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Ludwig Irish concert co. was very effective in a concert consisting of Irish ballads. This closed the season here.

DECATUR.—SMITH'S OPERA HOUSE (F. W. Haines, manager): Baldwin Comedy co. week of May 20 at low prices to very poor business. Repertoire included The Pearl of Savoy, A Messenger from Jarvis Section, etc.—ITEMS: At the close of the Saturday matinee performance the male members of the Baldwin co. were arrested under the State law prohibiting lotteries. They had been giving away prizes drawn by number at each performance. The aggregate fines and costs amounted to $50, which they paid.

SHELBYVILLE.—OPERA HOUSE (Philip Parker manager): Closed for the Summer.—ARENA: Frank Robbins' New York Winter Circus will pitch tents here June 7. This is the first circus here for four years.

JOLIET.—OPERA HOUSE (R. I. Allen, manager): East Lynn, with Ada Gray as Lady Isabel, May 25. Very large business; the audience seemed pleased.

SYCAMORE.—OPERA HOUSE (S. A. Ward, manager): George Ober's Dr. Jekyll and Mr. Hyde to a fair house May 21. Louis Pierce Dramatic co. week of 27; ten, twenty and thirty cents.—ARENA: Ringling Brothers and Amberg's circus to large business. Show excellent.

QUINCY.—OPERA HOUSE (Dr. P. A. Marks, manager): Fred Warde supported by Adele Belgarde and a powerful co. presented The Mountebank May 24, and Gaston Cadol May 25. The roles were finely sustained. They gave excellent entertainments and well deserved the hearty applause accorded them.—Miss Belgarde, who formerly resided in this city is a great favorite, and it was never more clearly shown than by the reception she received at the hands of the large and fashionable audiences which greeted her.—Dr. Marks is no longer manager of the Opera House. His contract ended with the close of the season and will not be renewed. Whether Mr. Doerr, the proprietor, will conduct the house under his own management or lease to some one else has not been decided.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): Milt Barlow and Harry Webber are doing as well as could be expected in Uncle Tom's Cabin. Last week was the occasion of the May Musical Festival, under the direction of Prof. Paul Barns, with Emma Juch, Julius Perrotti, Hortense Pierce, Victor Herbert and Margaret Ried as soloists, an orchestra of fifty New York musicians and a chorus of 200 mixed voices. The Phœnix produced Our Neighbor's Wife at the Grand last week in a very creditable manner.

TERRE HAUTE.—OPERA HOUSE (Wilson Naylor, manager): Frederick Warde presented Virgin-

ton and The Mountebank May 19, 20, with a fair co. in a highly satisfactory manner. Very bad weather prevailed to a large attendance on both nights.——ITEM: The house will be closed for this season. It will undergo the usual repairs and overhauling and will be opened early in the Fall.

IOWA.

DAVENPORT.—BURTIS OPERA HOUSE (W. H. Fiske, manager): Rhea in Adrienne Lecouvreur May 17 to a fair house.——TURNER GRAND (Charles Kindt, manager): The Florence Hamilton co. May 17 to poor business.

DES MOINES.—GRAND OPERA HOUSE (W. W. Moore, manager): Sam Small lectured May 17 to only a fair house on "From Bar Room to Pulpit."——ITEM: James V. Cooke, representing Rhea, was in this city May 21 and George Nobles and Vina Wheeler, of Warren Nobles co., made a short stay in city May 16.—A judgment of $343 was rendered against Bill Nye and James Whitcomb Riley, for non-fulfillment of their contract at Port Dodge.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, managers): Standard Theatre co. May 20, week to fair business. The season here is about closed.——ITEM: Negotiations for plans and specifications of the proposed new Opera House are progressing rapidly. Work will soon be commenced.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (P. A. Simmons, manager): House dark last week. Sam Small lectures May 30, and Said Pasha co. comes June 5.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): One of the largest and most enthusiastic audiences of the season assembled May 23, the occasion being the first production of an original opera, The Smugglers of Senovton, written and composed by Bella Robinson, a talented young pianiste of this city. The cast numbered seventy people, all local talent. The leading parts were sustained as follows: Lord Walter, I. M. Treynor; Lady Eleanor, Bertha Bayless; Lady Penelope, Anna Merkel Evans. The costumes were rich and beautiful, and the entertainment one of the finest of the kind ever given in this city, eclipsing that of many of the professional opera cos. The opera was repeated in Omaha, and drew full houses at three entertainments.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (W. I. Buchanan, manager): T., P. and W.'s Minstrels gave the best minstrel performance ever given here May 27 to a house packed from pit to dome. Agnes Herndon and a fairly acceptable co. in An Ex-Convict 29 to light business. The plot is old and the dialogue needs pruning and revising.——ACADEMY OF MUSIC: This house will reopen June 4 under the management of Hall and Grady, with the Lily Clay Gaiety co. as the attraction.——ITEMS: The Clara Louise Kellogg co. stopped over Sunday in the city last week.—Wallace's Circus is billed for 15.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Clara Louise Kellogg, assisted by Carrie Morse contralto, William H. Lee baritone, Carlo Spigaroli tenor and Charles S. Pratt pianist, gave an exceedingly satisfactory entertainment May 22, comprising a choice selection of solos and concerted pieces as a first part with the fourth act of Trovatore, in costume, as a finale. While the concert was in itself one of the best entertainments of the season, it was nevertheless somewhat saddening to those in the audience who remembered Miss Kellogg in her prime, when she was America's greatest singer and boasted the largest soprano repertoire probably of any living cantatrice, and they could not refrain from wishing that the great star might again be heard at the head of a grand Italian Opera co. such as the Strakosch and the Mapleson cos. were "in the good old days."

MAINE.

PORTLAND.—Season closed. Summer season at Greenwood Gardens will open about the middle of June.

SKOWHEGAN.—COBURN HALL (E. C. Haselton, manager): Maude Banks in Ingomar May 27 to a full house. Perfect performance. Baskets of flowers were presented to Miss Banks at the close of the first, third and fourth acts.

BATH.—ALAMEDA OPERA HOUSE (T. H. Clark, manager): Richard Coleman in Our Picnic May 28 to fair business.

MASSACHUSETTS.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Morris' Equine and Canine Paradox filled a profitable engagement commencing May 27 week. The house will probably close June 15. This theatre opened Sept. 6. The following list of attractions have appeared up to date: Among the Pines, Burr Oaks, Burk's Minstrels, Beacon Lights, Casper the Yodler, Claire Scott, Daly Sisters, Dockstader's Minstrels, Dan Sully, Eben Plympton, Elwin Arden, Florence Bindley, Fanny Davenport, Frank Frayne, Fat Men's Club, Fugitive, Haverly-Cleveland Minstrels, Hazel Kirke, Hardie-Von Leer, Henrietta Berleur, Helen Barry, Harbor Lights, Irwin Bros., J. B. Polk, Jennie Calef, Jay Hunt, Jed Prouty, Louis James, Lights and Shadows, Lights o' London, Louise Ames, Louis Morrison, Margaret Mather, My Aunt Bridget, Morris' Equine Paradox, Maude Banks, Miss Fitz, Nobody's Claim, One of the Finest, Over the Garden Wall, One of the Bravest, Paymaster, Private Secretary, Phosa McAllister, Queen's Evidence (Jacobs' co.), Robert Elsmere, Ruling Passion, Rehan's co., Romany Rye, Sweet Lavender, She (Atkinson's), Two Sisters, True Irish Hearts, Tony Pastor, Ullie Akerstrom, Under the Lash, White Blackbird, Wages of Sin, Wilbur Opera co., Zig-Zag and Zitka. Fanny Davenport, Zig-Zag and Dockstader's drew the largest houses. Four cos. played return engagements, and there have been several Sunday night concerts. The house has been closed but two weeks during the season. The canceling of Edwin Thorne and G. C. Boniface, and the death of Robert Daly necessitated the closing for six nights. Manager Dexter is a very popular man, and Proctor's Theatre has become in one season a permanent institution in Lynn and a credit to the city.——MUSIC HALL (J. W. Caverly, manager): The Aborn Opera co. played to empty seats week of May 20. Morris' Equine Paradox was transferred 30 to make room for the memorial services at Proctor's, under the auspices of Post 5, G. A. R. The season at this house opened Aug. 22. The following cos. have appeared: American Opera co., Annie Pixley, Aborn Opera co., Barry and Fay, Beethoven Quartette, Bubbling Over, Bristol's Paradox, Bennett and Moulton, Bostonians, Cora Tanner, C. W. Parslee, Drifting Apart, Daniel Boone, Dixey, Excelsior Concert co., Estelle Clayton, Frank Mayo, Ploy Crowell, Gorman's Minstrels, Howard Specialty co., Harbor Lights, Hole in the Ground, Humpty Dumpty (Spear's), James O'Neill, John Wild, Johnson and Slavin, John A. Stevens, Jay Hunt, Keep It Dark, Kate Claxton, Kate Stanley, Kit, Lord Fauntleroy, Lotta, Maggie Mitchell, Mme. Gver, Murray and Murphy, Mrs. Langtry, Morris' Paradox, McKee Rankin, Michael Strogoff, Muldoon's Picnic, Maritana Opera co., Muldoon's Specialty co., Myra Goodwin, Only a Farmer's Daughter, Pat Rooney, Peck's Bad Boy, Ranch 50, Rentz-Santley, Streets of New York, Spanish Students, Si Perkins, Shadows of a Great City, Salsbury's Troubadours, T., P. and W.'s Minstrels, Three Blind Mice, T. W. Keene, Ten Nights in a Barroom, Two Old Cronies, Upside Down, U. T. C., Up to the Times, Vacation, Veteran's Son, Water Queen, Yeomen of the Guard and Zozo. James F. Rock retired from the management Dec. 17. Messrs. French and Caverly leased the hall until Jan. 1, 1890, and are willing to take a lease of five years after that date provided the house is remodeled. The best attractions have done good business, and I wish to say again, amid almost unanimous opposition, that Lynn will support two theatres.

LOWELL.—MUSIC HALL (A. V. Partridge, proprietor): The season closed May 24 with a benefit to the ushers, Arthur Rehan's excellent co. in Nancy and co being the attraction. There was a small attendance.——ITEM: Work is progressing rapidly on the new theatre and everything is expected to be ready for the opening Oct. 7.

HOLYOKE.—HOLYOKE OPERA HOUSE (Chase Brothers, managers): Local G. A. R. occupied the house Memorial Day. Col. Cantine addressed a very large audience.

SPRINGFIELD.—GILMORE'S OPERA HOUSE. The following is a list of the attractions, with the size of the houses during last season: Aug. 17 T. P. W.'s Minstrels, 1,500 attendance; 24 Pat Rooney, 900; 30 Fleming's Around the World, 900; Sept. 1 Andrew's Michael Strogoff, 900; 3 Frank Jones, 600; 6 Sayer's Three Blind Mice, 575; 7 Palmer's Jim the Penman, 800; 8 Robert Mantell, 675; 12 Williams' Kindergarten, 600; 13 Hoyt's Brass Monkey, 775; 18 John Wild, 775; 19 Florine Arnold, 575; 20 Effie Ellsler, 300; 21 Seaman's Electra, 400; Polly Burlesque co., 1,150; 28-29 Stetson Opera co., 650—400 (matinee), 500; Oct. 3 Henry Chanfrau, 750; 4 Sprague's Postage Stamp, 600; 5 Birdsall's That Boy Next Door, 530; 6 G. C. Boniface, 300; 8 Redmund-Barry, 1,050; 9 Barry and Fay, 650; 10 Hardie and Von Leer, 600; 11 The Daly's, 840; 13 Gus Hill Variety, 700; 18-19 Arthur Rehan's, 950—298; 21 Jefferson's Shadows of a Great City, 1,025; 24 James O'Neill, 950; 27 Keane's Burr Oaks, 300; 29-Nov. 3, Ullie Akerstrom, 1,100, 860, 600, 300 (matinee), 775, 1,000, 1,062, 400 (matinee); 8 Winnett's Passion's Slave, 650; 9 Duff Opera co. (Trip to Africa), 725; 12-17 Floy Crowell, 800, 600, 640, 430, 575, 725, 250 (matinee); 19 T. P. W. Minstrels, 1,007; 20 McDonough's Siberia, 715; 21 Mather, 821; 22-24 Stetson Opera co., 605, 727, 602, 455 (matinee); 26 James A. Herne, 250; 29 Gillette's Held by the Enemy (Thanksgiving) 1,393, 630 (matinee); 30 J. C. Roach, 250; Dec. 1 Don Davidson, 450; 4 Duff's Opera (Queen's Mate co.), 825; 5 Cora Tanner, 560; 6 Bryant's Keep it Dark, 400; 8 Howard Athenæum co., 800; 11 McNish, Ramza and Arno, 650; 12 Julia Marlowe, 480; 13 Gardiner's Only a Farmer's Daughter, 225; 15 Atkinsons Reuben Glue, 400; 20 Helen Barry, 325; 21 Spenser's Little Tycoon, 473; 24-29 Baker's Bennett-Moulton Opera co., 900, 1,267 (Christmas), 500 (matinee) 850, 420, 400 (matinee), 720, 893, 807 (matinee); Jan. 1 McCarthy's One of the Bravest, 700; 3-4 Frank Mayo, 560—360; 5 Gardiner's Fate, 320; 7 Gorman's Minstrels, 451; 9 C. T. Ellis, 340; 10 Sol Smith Russell, 543; 11 Rhea, 627; 15 Scanlan, 1,250; 18, 19 Beacon Lights, 905—262; 21-26 Adams and Cook's co., 600, 760, 500, 552, 504, 760, 300 (matinee); 28 Jarbeau, 650; 29, 30 Miner's Zitka, 200—304; Feb. 2 Nellie McHenry, 900; 7 Rice's Evangeline, 1,350; Barry and Fay (return), 728. 9 Johnson and Slavin's Minstrels, 750; 11-16 Wilbur Opera co., 1,000, 350, 925, 400 (matinee), 760, 1,260, 1,378, 750 (matinee); 19 Rosina Vokes, 560; 22, 23 French's Little Lord Fauntleroy 963 (matinee), 925, 1,208 (matinee), 825; 25 Peck-Fursman U. T. C., 960, 28 Field's Sweet Lavender, 429; March 2 Dockstader's Minstrels, 930; 4 Frank Daniels, 490; 5, 6, Frederic Bryton, 670—300; 8, 9 Gardiner's Zozo, 420—360; 11 Kusel's Streets of New York, 350; 12 Mrs. Potter, 520; 16 Booth-Barrett, 1,175; 18 Heinrich's American Opera co., 925; 21 Hanlons' Le Voyage en Suisse, 1,250; 23 Maggie Mitchell, 605; 26 Joseph Murphy, 750; 27 Peck-Fursman Daniel Boone, 730; 29, 30 Tillottson's Zig-Zag, 525—253 (matinee), 705; April 1 Power's Ivy Leaf, 645; 3, 4 George H. Adams, 460, 476 (matinee), 615 (Fast Day); 8-12 Wilbur Opera co., 650—550, 219 (matinee), 907, 909, 605, 250 (matinee), 1,050; 15 Murray and Murphy, 650. 26 Mrs. Langtry, 964; 17 Sanger-French Harbor Lights, 512; Anderson's Two Old Cronies, 333; 22-24 Hanlons' Fantasma, 570, 907, 825; 26 John A. Stevens, 330; 27 T. P. W., Up to the Times, 400; 30 Haverly-Cleveland Minstrels, 950; May 1 Dixey, 772; 2 John Wild (return), 220; 4 French's Little Lord Fauntleroy (return) 430, (matinee) 327; 7 Mather (return), 401; 10 Lydia Thompson 654; 23 Kate Claxton, 543.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Harry La Marr, May 23-25 in Widow Bedott and Fun in a Boarding School. Entire satisfaction was given to good houses. Mr. La Marr is a very clever comedian. Co. fair.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): House closed since May 21. Jennie Calef opens a week's engagement June 3.

AMESBURY.—NEW OPERA HOUSE: Harrington's Merry Ramblers opened for three nights May 30 to a fair house.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (N. P. Coburn, manager): Harrington's Merry Ramblers opened May 27-29 to poor business first night, but improved the others slightly. This closes the season here.

MICHIGAN.

DETROIT.—MINER'S GRAND THEATRE (H. C. Miner, manager; J. T. Alterauge, resident manager): Said Pasha first half of last week to good business. The opera itself was voted a success. The co. was a very satisfactory one in every respect and it would seem as if next season this organization should be a very popular one. Resident Manager J. T. Alterauge will have a benefit which will be a very substantial one, as he has hosts of friends here. The entertainment will be made up entirely of local talent.——WHITNEY'S GRAND OPERA HOUSE (C. E. Blanchett, manager): Florence J. Bindley in Dot all last week; good business. Whenever a first class entertainment is presented at this house it is sure to draw. It has a *clientèle* of its own, who are steady theatregoers, and who can always be depended upon to visit this theatre once a week. The grand concert and operatic May festival, under the leadership of Carl Zarrahn, at the Detroit rink, Decoration Day, afternoon and evening, was all that had been expected. Emma Juch was a signal success, and appeared at her best in the last half of the concert, when the garden scene from Faust, with extempore scenery was given, with Miss Juch as Marguerite, and Perotti, tenor who seemed to sing his lungs out, produced more noise than music as Faust.

JACKSON.—HIBBARD OPERA HOUSE (D. H. Redmund, manager): The benefit to Manager Redmund occurred May 24 with the Michigan University Glee Club of Ann Arbor as the attraction. They gave a very pleasing entertainment to a large and appreciative audience.——ARENA: King and Franklin's Circus drew large crowds 24, 25.

OWOSSO.—SALISBURY'S OPERA HOUSE (F. Ed. Kohler, manager): Stetson's U. T. C. May 20 played to large audiences both afternoon and evening. The performances were very bad. Franklin's Circus to good business 28. Newton Beers occupies the Opera House 30.

PORT HURON.—CITY OPERA HOUSE (L. A. Sherman, manager): Newton Beers' Lost in London to a small but appreciative audience.

MINNESOTA.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott lessee and manager): J. B. Polk in Mixed Pickles May 23-25. Mr. Polk plays the role of Joseph Pickle in good style; co. fair; light houses. Sid C. France in Marked for Life and Jesse James 26-29. The co. presented the dramas in effective style and did fair business.——PEOPLE'S THEATRE (L. W. Walker, manager): Barton Hill was tendered a complimentary benefit, presenting Our Boys, with an excellent cast. Mr. Hill played the role of Talbot Champneys finely and with much favor. Luke Martin, the new stage manager, made a hit as Perkins Middlewick. A large and fashionable audience filled the house. The play was exceedingly well given, and proved a financial success. Mr. Hill was called before the curtain and presented with handsome floral offerings. He acknowledged the compliment in a neat speech. Mr. Hill has done excellent service in this theatre during the past year and made many warm friends in St. Paul. Romany Rye was presented week of 27 with an excellent cast, doing a good week's business. Barton Hill, Sally Williams and R. F. Cotton made their farewell appearance as members of the People's stock co. 26. They made a good record, and they take with them the hearty good wishes of their many friends, in particular, St. Paul theatregoers in general. The new leading man, Will Harkins, and the popular soubrette, Laura Burt, are expected here 30.——OLYMPIC THEATRE (W. J. Wells, manager): Closed a very profitable season 27. Will be enlarged and a handsome new front built in time for the opening season in August.——ITEMS: Kohl, Middleton and Co.'s Dime Museum presented a fine line of attractions to large week's business. Great interest is manifested in the coming grand musical festival 2-5.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Swedish Ladies' Quartette May 21 gave a delightful concert to a fair house. Hal Reid's play, The Ex-Convict, written by him during his confinement in the penitentiary in this city, was presented 22, 23, to small houses. The play is fairly well written, but smacks largely of The Ticket-of-Leave Man. The co., headed by Agnes Herndon, is good. Mr. Reid should get some good actor to assume the leading part. It is too heavy for him. George H. Adams and Toma Hanlon excited the risibles of a small house in He, She, Him and Her 25. Mr. Adams has improved the play wonderfully since his last appearance here. Samuel Bernard, his German comedian, is exceptionally clever in his line.

MINNEAPOLIS.—HARRIS' THEATRE (S. H. Friedlander, manager): The Wilbur Opera co. opened their second week May 20 to a crowded house in The Grand Duchess. Susie Kirwin made an excellent Duchess. Messrs. Kohnle and Harvey were very funny as Geril Bourn and Aid de Camp respectively. The S. R. O. sign is displayed at each performance.——GRAND OPERA HOUSE (J. T. Conklin, manager): Thatcher, Primrose and West's Minstrels to the capacity of house May 23-25. George Thatcher made a great hit. Messrs. Wood and Shepherd were very funny in their musical specialties. George H. Adams in He, She, Him and Her to fair business 27-29. The music and dancing are very fine.——PEOPLE'S THEATRE J. T. McCaddon, manager): The sensational melodrama, Ragged Jack, played to large business May 27. Richard J. Riley and D. H. Fitzpatrick made hits.——PENCE OPERA HOUSE (Frederick Bock, manager): Lilly Clay's Colossal Gaiety co. to excellent business May 27. There are several clever people in the cast.——ITEM: Leslie Gossin, of the People's co., will play in Buffalo, N. Y., during the Summer season.

ST. CLOUD.—OPERA HOUSE (C. P. Macdonald, manager): A Corner Grocery to fair business May 22. Beach and Bowers' Minstrels to satisfactory business 27. Good street parade, but very tame performance.

MANKATO.—GRAND OPERA HOUSE (A. G. Bierbauer, manager): Clara Louise Kellogg failed to fill her engagement May 25 owing to a wash-out near Kansas City. Miss Kellogg had the largest reserved seat sale of the season. Hal Reid in an Ex-Convict played to fair business 28.

WINONA.—OPERA HOUSE (Shepard and Hitzker, managers): Agnes Herndon appeared in An Ex-Convict 24, written by Hal Reid, who took the part of Jack Merton. The play is reminiscent of The Ticket-of-Leave Man and other plays. Business light. The Corner Grocery to a fine house 25. Co. good.

MISSOURI.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): The regular season closed May 23, when Fred. Warde and an excellent co. played The Mountebank before a large house.

SEDALIA.—OPERA HOUSE (H. W. Wood, manager): Ludwig's Concert co. in a revival of Irish National Music had fairly numerous and interested hearers 27. Mr. Ludwig's fine baritone solos won encores. His co. is quite capable. William H. Sherwood gives a piano recital 29.——ELKS: A lodge of the Benevolent and Protective Order of Elks, Known as Sedalia Lodge No. 325 was instituted here 25. Rev. W. D. Wetherell, District Deputy Grand Exalted Ruler of St. Louis Lodge No. 9, officiated, assisted by a delegation from that lodge, consisting of H. F. Tillotson, W. W. Sylvester, A. C. Peckham, L. A. Clark, C. A. Napton, Charles D. Coleman, H. A. Blossom, G. L. G. Charlton, E. B. Leigh and Charles T. Sporleder. The officers of Sedalia Lodge installed are William Latour, Exalted Ruler; J. D. Gibbs, Esteemed Leading Knight; C. A. Wesson, Esteemed Loyal Knight; M. L. Jacobs, Esteemed Lecturing Knight; Charles S. Conrad, Secretary; Charles Airola, Treasurer; James Suedaker, Tyler. After installation of officers, a banquet befitting the occasion was participated in by all present. The tables were arranged in the form of the letter "E." In the centre was a monster pair of Antlers, mounted upon a pyramid of flowers. The banquet was marked by the usual "feast of reason and flow of soul," superinduced by the required substantial representative instigators. The lodge starts out with a membership of sixty-five and promises to become a bright link in the fraternal chain of the B. P. O. Elks.

ST. JOSEPH.—Toole's has been closed since May 7. A season of Summer opera will be opened by Mr. Lawler, of Eden Musee, at Streckbein's Garden. Eden Musee continues to do good business. Manager Close announces that the rebuilding of the Grand Opera House will commence the first week in June, and it will be ready for opening Early in Fall.

LOUISIANA.—BURNETT OPERA HOUSE (O. C. Bryson, manager): Nellie Walters and an excellent co. in Criss-Cross. The Other Half May 24, 25 to the largest house of the season, giving entire satisfaction.——ITEM: Eric Pollock, the comedian of the Nellie Walter's co., is an old Louisiana boy. He received a perfect ovation from his hundreds of friends here.

KANSAS CITY.—NINTH STREET (A. Judah, manager): The World, with J. H. Huntley in the leading role, drew good houses last week. The scenic effects are fine and the dialogue of the play is very good.——ITEMS: W. H. Sherwood, one of the noted pianists of the country, appeared to a good audience at Music Hall 28 and pleased the people.—This week closes the season at the Ninth Street.

MONTANA.

BUTTE.—MAGUIRE'S THEATRE (John Maguire, proprietor): Janauschek opened a three nights' engagement May 30 to a large and appreciative house.

HELENA.—MING'S OPERA HOUSE (John Maguire, manager): Janauschek May 27, week, to good business.——HYMENEAL: James Colton, advance representative of Mme. Janauschek, and Adelaide Crane, a member of the co., were married here May 22.

NEBRASKA.

OMAHA.—OPERA HOUSE (Thos. F. Boyd, manager): May 23-25, and matinee. The Smugglers of Senovton, the new opera by Bella Robinson, proved an artistic success. The young authoress is deserving of highest praise for her work. Score, dialogue and plot are all her own creation, and she led the orchestra in person with rare skill. When it is mentioned that this new composer is yet under twenty years of age she may well be termed a musical prodigy. Henrietta Nash's co. in The Katti to good houses 27, 28. Thatcher, Primrose and West's Minstrels to standing room only 29, 30. They marked their visit to Omaha in the first street parade in their new uniforms, the prominent points being white silk hats and very rich ecru silk new-markets.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Jennie Calef, supported by a good co., appeared here last week for the first time, in a repertoire of two plays—An American Princess and Kathleen Mavourneen—to fair houses. The star made a very favorable impression, and showed decided ability. An American Princess is a Western drama, and gives Miss Calef an excellent opportunity to display her versatility. In Kathleen Mavourneen she also exhibits unusual cleverness. This week Dan'l Sully opened with The Corner Grocery to good house. This play is so well known, and Mr. Sully and his capable co. such acknowledged favorites, that comment is unnecessary. Daddy Nolan will close the week.——CRONHEIM'S: A very fine variety bill was given here last week to fair business. This week John Hammond returned to the stage management for Mr. Cronheim, and, as a starter, put on a first-class specialty co. The house bill includes the names of many well-known and clever artists. One feature of the performance is the female fencers, who will battle during the week for a gold medal; they are under the supervision of Prof. Castroni. This house continues to give Sunday performances.——ITEMS: Hoboken Lodge of Elks, on May 29 elected the following officers: Henry Stevens, E. R.; L. Trickel, Est. Leading Knight; George M. Byron, Est. Loyal Knight, Dr. Paul J. Taylor, Est. Lecturing Knight; J. F. O'Mealia, Esquire; Aug. Smith, Tyler. The Trustees are: T. P. Hatfield, W. N. Parslee and M. McDonough. D. D. E. G. R. Junk, of Newark, conferred the degree of D. E., and installed the newly made officers. The Lodge is in good condition.—Mr. Harrison, the local manager for H. R. Jacobs, on the close of the season here, will accept the agency of the Societe Generale des Voyages Internationaux. It is for the purpose of enabling tourists to know all the expenses of a trip to Paris, and to make all their arrangements in advance.—John Langabee, the efficient master mechanic of the Jersey City Academy, is receiving many merited encomiums from the management and patrons of that house. John has a large number of friends both in Jersey City and Hoboken.—Treasurer Schiller gave a very convivial reception to his many friends May 30. It was the anniversary of his birth, which event occurred several years ago. He is to be married in the Fall.—Dan'l Sully closes his season here this week. Jennie Calef has won many friends here by her beauty, cleverness and engaging stage manner. Her co. was also highly appreciated.—This is the last week of the regular season at Jacobs' Theatre. The Hoboken Amateur Minstrels have engaged the house, however, for the 9th inst.

ATLANTIC CITY.—GRAND OPERA HOUSE (J. C. and C. A. Idlers, managers): The Morris Guards Minstrels, composed amateurs, pleased large audiences May 29, 30.——A co. composed of would-be actors played Sklarking at the Opera House 22. They were billed for two nights, but as soon as Manager Idler found out what they were he canceled the other date. The second act was stolen bodily from A Brass Monkey.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): The Sullivan and Stahl comb. in The Celebrated Case 27 to a very large audience. The performance gave the best of satisfaction. This closes the season here.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): The Sparks co. in A Bunch of Keys gave a splendid performance to a large and highly appreciative audience May 23. The excellent singing and dancing of Louise Sanford as Teddy Keys was loudly applauded. W. H. Power's Ivy Leaf co. to good business 24.——ITEM: Louise Sanford's engagement with the Bunch of Keys co. closed 1. Miss Sanford will go to New York to fill an engagement. Her place in the Sparks co. will be filled by Ada Buthner.

NEW YORK.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (Wagner and Reis, managers): Ploy Crowell in repertoire of excellent plays at popular prices was welcomed week of May 20. The bright little actress had not been forgotten during her three years' absence as the well filled houses which nightly greeted her amply attested. Support good, the comedy roles being particularly well cared for by Charles W. King. The co. play the week of June 2 at Binghamton closing their season there.——ARENA: Dr. Carver's Wild West will visit the Exposition grounds 3.

SYRACUSE.—Both theatres are closed for the season and matters theatrical are consequently quiet. The usual influx of professionals residing here has begun, the season having closed on the road with a majority of the combs. I met Blanche Weaver, H. J. Yorkey, Percy Kingsley, John Sidley and Fred C. Rust and wife (Clara Baker Rust) here during the past week, they having arrived at their homes for the Summer. It is reported that the Casino, a variety hall once managed by John Toole, will be reopened this Summer.

ELMIRA.—OPERA HOUSE (W. E. Bardwell, manager): Dockstader and his excellent co. of minstrels May 30 to large house.——MADISON AVENUE THEATRE (G. W. Smith, manager): Dark week of 27.

BUFFALO.—ACADEMY OF MUSIC (Meech Bros., managers): Dockstader's Minstrels packed the house and as usual gave a very satisfactory entertainment May 29. Joseph Haworth's new piece Fernciiffe was presented Decoration Day and received worthy mention from the local press.——THE COURT STREET THEATRE (H. R. Jacobs, manager): Tony Pastor did a very good business last week though the co. is not as strong as he generally carries.——THE CORINNE LYCEUM (Jacobs and Kimball, managers): P. F. Baker closed the season at this house last week. The engagement was a profitable one.——ITEMS: The only announcement for the present week is at the Court Street Theatre where Struck Gas can be seen.—Decoration Day houses were universally large, the two Jacobs houses being overcrowded.—Frank Robbins' Circus on Friday struck a miserable day, a pouring rain hurting them very much.

BINGHAMTON.—OPERA HOUSE (J. P. E. Clark, manager): Dockstader's Minstrels to a crowded house May 31. Enthusiastic audience.——ELKS: The local lodge of Elks gave a social session after the minstrel performance in honor of Dockstader's Minstrels.

ROCHESTER.—ACADEMY OF MUSIC (H. R. Jacobs, manager): Gowango Mohawk, the Indian actress, attracted fair-sized audiences last week, appearing in The Indian Mail Carrier. The supporting co. was adequate for the work required of them. This week, Hardie and Von Leer.——ITEM: Crete Pulver, advance agent of Barnum's Circus, died in this city 26. Charles Stow represented Messrs. Barnum and Bailey at the funeral, which was largely attended.

ONEONTA.—METROPOLITAN THEATRE (J. H. Odekirk, manager): Helene Adell co. opened their Summer season to good business week of 27. The co. is the strongest ever here at popular prices. Following is their roster: Helene Adell, Oscar Eagle, J. L. Wooderson, W. T. Doyle, Frank Monroe, George F. Bird, Robert Irving, Harry Carleton, Estelle Gilbert, Nellie Reynolds and Amy Russell.

OHIO.

TIFFIN.—SHAWHAN'S OPERA HOUSE (E. B. Hubbard, manager): The Kindergarden May 23 was the closing performance of the season at this house.

STEUBENVILLE.—CITY OPERA HOUSE (Roseman Gardner, manager): The charming Little Tycoon came May 25 to a fair-sized and highly delighted audience. A Night Off 28 to a fair house.

MANSFIELD.—OPERA HOUSE (Miller and Dittenhoefer, managers): Warm weather and other attractions handicapped the business of A Night Off May 23, 24. George Gaston and Mrs. E. A. Eberle played the principal parts. The co. and play were satisfactory but the audience very small. The house will probably be closed until Fall.

ASHTABULA.—SMITH'S OPERA HOUSE (L. W. Smith and Son, managers): P. F. Dalley and an excellent co. presented the comedy, The Kindergarden, May 28, 29, to very light business. The piece is very funny and was well presented. McGibeny Family in a concert programme 31.

FINDLAY.—PAVILION THEATRE (Bushon and Conels, managers): The Noss Family played to fair business May 30-31. The Pavilion Theatre co. were obliged, on account of rain, to use the Opera House last week.

YOUNGSTOWN.—OPERA HOUSE (Gus. Hartz, lessee; Eugene Rook, manager): The Baldwin Melville Dramatic co. week of May 27 at popular prices to fair business. The Galley Slave and Two Orphans were well presented. Peore Melville is the leading lady. The Wells-Fargo Messenger, a new play, was given by this co. 28. It was unendurable.——PERSONAL: Henrietta Crosman is expected to return home this week to Summer in this city.

OREGON.

PORTLAND.—NEW PARK THEATRE (J. P. Howe, lessee and manager): Effie Ellsler commenced her engagement May 20 in Egypt, to a large and well pleased house. The play possesses true literary as well as dramatic merit.——ITEM: The new theater now being built, and to be called the Marquam Grand, will be an elegant brick and stone structure. From plans furnished by Col. J. M. Wood, the architect, the building is to be 130 feet deep by seventy feet wide and provided with numerous exits. The stage will be forty feet deep by sixty feet wide and supplied with as complete an outfit of stage machinery and scenes, as any theater in the country.

PENNSYLVANIA.

TITUSVILLE.—OPERA HOUSE (C. F. Lake, proprietor): Ruddygore; or The Witch's Curse 25-27 to a large and appreciative audience. Miss Della Merritt, of Oil City, Miss Mary Bryan and Mrs. T. C. Wellner in the leading parts, deserve the praise bestowed by their splendid vocalization of the difficult music assigned them. Mr. Anton Shreck assumed his role like a veteran of the stage. Mr. Willie Smiley and Mr. Antel Guthrie captured the ladies. The costumes and stage settings were appropriate and beautiful, and the opera as a whole creditably presented.

NORTH EAST.—SHORT'S OPERA HOUSE (W. H. Sanborn, manager): McGibeny Family to a good house May 28. This is truly a musical family and they give a nice entertainment.

WARREN.—LIBRARY HALL (W. A. Alexander, manager): Dockstader's Minstrels May 28 to the largest house of the season, giving the best minstrel performance ever witnessed in this city.

ERIE.—PARK OPERA HOUSE (John L. Kerr, manager): Tessie Deagle co. at this house week of May 27 to fair business. This comb. is somewhat above the average of low-priced attractions. Prices 10-20-30 cents.——CENTRAL THEATRE: This house is playing to fair business at 10-15-20 cents, liberally assisted by paper. Ladies' tickets together with five cents admits bearer to house and ten cents to reserved seat. Houses chiefly ladies. Gus Homer, the leading man, was tendered a benefit by the management 24. Gross receipts $90; no paper. Cabinet photo of Mr. Homer to every lady patron failed to bring out the anticipated attendance. The orchestra consists of a pianiste who furnished the best part of the entertainment. Among the attractions produced during the week was an original farce-comedy called Uncle Tom's Cabin, the side splitting scenes of which were heartily enjoyed by the large

audience. If the gentlemanly actor who spits tobacco juice over the footlights on the orchestra's music will discontinue his expectoration he will save himself trouble. Josh Ramsdell, of the *Herald* office, will sever his engagement with the co. on account of press of business at the office.

BETHLEHEM.—FOUNTAIN HILL OPERA HOUSE (R. L. Newhard, manager): With the exception of smugglers and local entertainments the house is closed for the season and bookings for next year are now being made by the management. The past season has not been a paying one and not a few were disappointed that the house did not prove a success. The principal cause for the unsatisfactory business done was that for two-thirds of the season the Bethlehem Iron Company's mammoth steel works was shut down. This establishment is the chief industry of this town. Manager Newhard is to be congratulated for his pluck despite his unbounded hard luck, and it is hoped that during next season he may retrieve all that he lost this season and be a gainer to the extent that his grit and energy deserves. The house needs an overhauling as far as arrangement of seats is concerned, much complaint having been made by patrons in this direction. When that is done the Fountain Hill will be as desirable a playhouse as there is in the Valley.

LANCASTER.—PROCTOR'S OPERA HOUSE (W. R. Williamson, manager): J. D. Clifton's Ranch King drew good houses May 27, 29. Miss Howard of this co. was taken ill 29 and was unable to appear on the stage. Marie Elliott was thrown from her horse on the afternoon of the same day but escaped without injury. The Mikado was rendered for the fourth time by local amateurs to one of the largest houses of the season 30. This closes the season at this house. Mr. Williamson, the popular manager, who has done so much to make the season extremely successful, will soon be lost to us, as he will be transferred to Albany.

NEWCASTLE.—PARK THEATRE (Scorer and Leslie, lessees and managers): Ethel Tucker co. drew fair-sized audiences during the weeks of 20-27. This co. played Lynwood and The Danites. This being the close of the season here Manager T. Edd Leslie had a benefit 27.

OIL CITY.—OPERA HOUSE (Wagner and Rein, managers): Kindergarden played to fair business May 30. The Kindergarden co. will close in Erie 1, ending a forty-two weeks' season.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Dockstader's Minstrels drew a crowded house 27 and while their programme wasn't entirely new, several features of it having been done here before, they gave excellent satisfaction. ——ARENA: Hunting Circus did good business 20-22, although they had to contend with rainy weather during their stay here.

RHODE ISLAND.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, manager): Smith's Lyceum co. played week of May 2 to satisfactory business, presenting The Danites, Hidden Hand, Octoroon, etc. The American Medical Society has accepted the free use of the house, which Manager Bull tendered them week of June 24. The house is to be entirely decorated and frescoed anew before September. At the annual election of Elks, Capt. John Waters was re-elected Exalted Ruler and James Galvin Leading Knight. Both gentlemen are well known by many theatrical people.

TENNESSEE.

NASHVILLE.—GOSSIP: There is now every indication that our Musical Festival, which is to occur June 23, 24, at the Vendome, is going to prove a great success. Manager Wilson had a letter the other day from Manager Locke assuring him that he would bring to Nashville his full co., and that all the members would take part in Festival. In addition a local chorus of 200 voices is being faithfully rehearsed for the occasion by Professor Clarence Marshall, of this place.—Nashville's sweet little songbird, Becky Lorry, went to Memphis recently and appeared there in the series of concerts given by the Wagner Society of that city. Her reception, I notice, was both cordial and complimentary. As a consequence she and her friends are much pleased. ——Becky has several tempting offers for next season. As yet, however, she has not decided what she will do. So far I can hear of no one who wants either the Masonic or the Grand for next season. As both of these houses have done badly financially since the Vendome was opened, it is not strange that bidders are slow about coming forward with the new season. At present there seems little chance for a tenant for either theatre. The truth of the matter is, there is very little room for a second theatre now. At least, if there is, I can not see where it is.—I had a pleasant chat with Jennie Kermer the other day. She tells me she is enjoying her vacation very much. She finds that the rest and quiet of home is doing her a wonderful amount of good and she is gaining in health and strength every week. She worked very hard last season as leading lady of Harry Kennedy's White Slave co. and in her effort to please often overtaxed her physical strength. Miss Kermer says she thinks she will be all right by the last of June when she hopes to return to New York. She is holding in reserve two or three excellent offers which she will decide upon when she returns to New York. No manager will have occasion to regret it who succeeds in getting her signature to a contract.—A contest worthy of mention was the one given by Miss Elliott at Watkins Hall, May 26, for the benefit of the Ladies' Hermitage Association. Among others who took part was her son Wallace Macreary, the handsome boy and his pretty wife. They were warmly welcomed. Mr. Macreary and his wife have been paying a visit to his mother of several weeks. They leave soon for St. Louis where they are both under engagement to sing.—I learn that my handsome and very pretty little friend, Mamie Wilson, formerly of Nashville, is winning great favor as a member of the Natural Gas co. All the early part of the season she was a leading member of Duff's Opera co., singing in A Trip to Africa and The Bagger Student. Her work was well spoken of everywhere, and her beauty was a subject for comment in all the papers. Miss Wilson was reared and educated in Nashville and moved in the best social circles here. She naturally has a great many friends here and they are always looking out for news of her movements and doings.—Miss Connelius, treasurer of the Emma Abbott Opera co., is looked for at home shortly.—Will Hardin, treasurer of the Vendome, has accepted the position of cashier for Brown and Co., bookmakers, and is this week in Cincinnati. He tells me he will be back in time for the Fall opening at the Vendome. ——Manager Wilson is making his arrangements to leave soon for New York.—Prof. Lorenz, leader of the Vendome orchestra is at present supplying the music at Glendale Park.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Powers' Ivy Leaf co. May 22, 23 to fair houses chiefly galleries. Lyceum Theatre co. in Lord Chumley and Highest Bidder 27-29. Sothern and Bishop, Belle Archer and Kittie Wilson have left a bright, warm spot in our hearts that will always draw us out to see them when they return. Lord Chumley was presented 27, 28, drawing good houses. The Highest Bidder also drew well. The co. went out to Garfield Beach for a dip in our wonderful briny lake, and returned with expressions of delight regarding the excellent bathing.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): The Burlington Philharmonic Society held their sixth musical festival last week, conducted by H. G. Blaisdell. The oratorio Oil King's Daughter and Mendelssohn's forty-second psalm was performed entire, besides miscellaneous selections. The following were the principals: Emma Thursby, soprano; Mrs. R. Humphrey Allen, soprano; Gertrude Edmands, contralto; George J. Parker, tenor; Ivan Morawski, basso; Maud Morgan, harpist; J. H. Rogers, accompanyist; Blaisdell's orchestra and one of the largest choruses ever assembled in the State.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC (Charles W. Cutting, manager): The Music Festival was a great success. The weather was splendid and the house crowded at each performance.

WISCONSIN.

BELOIT.—GOODWIN'S OPERA HOUSE (Howard and Wilson, managers): Andrews Opera co. in Erminie May 22 to about $450. Co. not up to expectations. Madam De Forest's Female Minstrels 25 to a fair house. Comrades in Arms, under G. A. R. management, 27 to a very small house. This is a new co., but it has some good talent and should succeed. Corner Grocery 28 to a fair house. Fine band and orchestra.

WAUSAU.—GRAND OPERA HOUSE (H. L. Wheeler, manager): Prof. D. M. Bristol's horses drew large houses May 23-25. It is the best entertainment of the kind ever seen here. The large audiences were highly pleased at each performance.

SHEBOYGAN.—SHEBOYGAN OPERA HOUSE (J. M. Kohler, manager): Rentfrow's Jolly Pathfinders played a week's engagement commencing May 20, appearing in a round of comedies entirely new to our theatregoers. The co. is pretty fair. Miss Hillman, now with the Pathfinders, is well known here, having given instructions in dancing for several seasons some years ago.——ITEM: I am just in receipt of an elegant portrait of our dear lamented "Gusher," Mary H. Fiske, sent to me by Stuart of Hartford.

MADISON.—TURNER HALL (McConnell and Pressentin, managers): Andrews' Opera co. under the auspices of the University of Wisconsin Banjo Club, gave Erminie to a good house May 24. Bohemian Girl (matinee) and Giroflo-Giroflo to slim audiences 25. This co. plays only on a guarantee, the amount being raised (with the aid of a "hurrah" advance agent) by subscribers agreeing to take tickets at $1 each. The co. is an inferior one at these prices.——ITEM: A few weeks since two of our most prominent citizens, Messrs. M. E. and E. M. Fuller, purchased a most desirable lot and promised to erect an Opera House to cost not less than $35,000 or $40,000, provided they receive a bonus of $12,500. The required amount has been subscribed by the citizens of Madison, and work will be begun as soon as plans are perfected.

LA CROSSE.—LA CROSSE THEATRE (Fred. H. Hankerson, manager): The Swedish Ladies' National Concert co. had a large and appreciative audience May 27 and gave a fine entertainment. They were also tendered a reception by prominent Swedish residents.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): George M. Wood and Marguerite St. John began an engagement of eight weeks and three matinees May 24. Their repertoire includes The Private Secretary, Dr. Jekyll and Mr. Hyde, David Garrick, and She Stoops to Conquer. Mr. Wood and Miss St. John are both clever and painstaking artists, and their performances were thoroughly enjoyable. Fred C. Brooks is also a talented comedian, and scored as the Rev. Robert Lambkin and Tony Lumpkin. The dramatization of Jekyll and Hyde was made by Mr. Woods, and is a clever piece of work. The author's portrayal of the dual roles was powerful and almost painfully uncanny. Miss St. John contributed much towards the success of the piece by her pleasing delineation of Florence Jekyll. This is the last week of the Academy season.——THEATRE ROYAL (Sparrow and Jacobs, managers): Big All Star Specialty co. to good business week of 27.

HALIFAX.—LYCEUM THEATRE (P. H. Nannary, manager): The Julian Comedy co. scored a big success last week, and are being well patronized. In Our Boarders, Mr. Julian as Judge Jowler did some fine character work. The supporting co. is good. They will remain during the Summer season as long as the patronage warrants.——ACADEMY OF MUSIC: The Rehan co. last week to fair business. Their fine acting elicited many favorable comments from press and public.

LONDON.—GRAND OPERA HOUSE (M. A. Morhill, manager): T. J. Parron appeared to light business May 23, and P. F. Baker to little better 24. Newton Beers' co. in Lost in London did fairly well 25. Haverly-Cleveland Minstrels drew a good house 27. The japs were fine. This closed the season here. Mr. Morhill's term as manager has expired. During his stay of one season in this city, Mr. Morhill has, by his courteous manner and good business qualities, made many friends, and with his departure bears their good wishes. C. J. Whitney, of Detroit, has secured control of the theatre for a term of years. Per his local manager he has made an excellent choice in Frank Kirchmer, who has been a lithographer, and has a wide experience.

ST. THOMAS.—OPERA HOUSE (Geo. T. Claris, manager): T. J. Parron in Help May 23 to a fair house. Mr. Parron was the life of the piece, assuming five different disguises. He was ably supported in his comedy work by Leona Fontainbleau and a very fair co. Haverly-Cleveland Minstrels 28 to a crowded house. The co. is a good one, the leading feature being the acrobatic and juggling feats of the Japanese troupe.——ITEMS: Haverly's Minstrels close season at Lockport, N. Y., June 1.—Louis Hartman is doing the advance work for the T. J. Parron co., which is on its way to the Pacific coast. J. J. Maldoon has also joined the co.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

A DARK SECRET CO.: Boston, May 23—indefinite.
A. M. PALMER'S CO.: Boston May 20—indefinite.
ARTHUR REHAN: Halifax, N. S., May 29-June 2.
A BUNCH OF KEYS CO.: Des Moines, Ia., June 3, Rock Island, Ill., 4, Ottawa 5, Joliet 6, Chicago 10-25.
A MIDNIGHT BELL CO.: N. Y. City March 9—indefinite.
ARNOLD-GRIFFIN CO.: Topeka, Kas., June 3—week.
ATKINS-CROLIUS CO.: Newark, N. J., June 3—week.
A PERILOUS VOYAGE CO.: Boston, Mass., June 3—week.
AUGUSTIN DALY'S CO.: Chicago June 3—three weeks.
ADA GRAY: Toledo, O., June 3—week.
ADAMS-Cook CO.: Bangor, Me., June 3—week.
BOSTON THEATRE CO.: Beloit, Wis., June 3—week.
BOURNE THEATRE CO.: Des Moines, Ia., June 3—week; Elgin, Ill., 10—week; Waukegan 17—week.
CARRIE ANDERSON: Valley Falls, Mass., June 3—week.
CHICAGO COMEDY CO.: Frankfort Station, Ill., June 3—week.
CLINT FORD CO.: Booneville, Ind., June 3—week.
DAN'L SULLY: Hoboken, N. J., June 3—week.
E. H. SOTHERN: Kansas City June 4, 5, Omaha 6-8, St. Paul 10—week; Minneapolis 17—week.
EMMA WELLS CO.: Perth, Can., June 3—indefinite.
EUTHIA CO.: Nashua, N. H. June 6-8, Rochester 10-12, Sanford 13-15.
EDWARD SULLIVAN CO.: Providence, R. I., June 3—week; Lynn, Mass., 10—week.
ETHEL TUCKER: Olean, N. Y. June 3—week, Oil City, Pa., 10—week.
EDWIN F. MAYO CO.: Troy, N. Y., June 3—week; Brooklyn, N. Y., 10—week; N. Y. City 24—week.
FERGUSON-MACK CO.: Fairhaven, Ct., June 5.
FROST-FANSHAWE CO.: Fairhaven, Ct., June 5.
FLORENCE HAMILTON CO.: Clinton, Ia., June 3—week; Rock Island 10—week.
FLORENCE BINDLEY CO.: Cleveland, O., June 3—week.
FLOY CROWELL CO.: Elmira, N. Y., June 3-5 Binghamton, 6-8.
FREDERICK LORANGER CO.: Portland, Mich., June 3-6, St. Johns 7, 8.
GUS WILLIAMS CO.: N. Y. City—indefinite.
HOLDEN COMEDY CO.: Dayton, O., June 3—week.
HARRIE-VON LEER CO.: Rochester, N. Y., June 3—week.
IVY LEAF CO.: San Francisco June 3—week.
J. B. POLE: Fremont, Neb. June 5, Kearney 6, North Platte 7, Cheyenne, Wyo., 8.
J. K. EMMET CO.: N. Y. City April 22—indefinite.
JENNIE CALEY CO.: Fall River, Mass., June 3—week.
JANAUSCHEK CO.: Billings, Mon., June 5, Miles City 6, Glendive 7.
KATE CLAXTON CO.: Boston, June 3—two weeks.
LITTLE LORD FAUNTLEROY CO.: Chicago, Ill., May 20—indefinite.
MME. RHEA: Kansas City, Mo., June 6-8 Denver, Col., 10—week.
MRS. LANGTRY: Chicago June 3—two weeks.
MAUDE ATKINSON CO.: Giraldeau, Mo., June 5, Sterling, Ill., 6-8.
MONTE CRISTO (Frank Linden's) CO.: Indianapolis, Ind., June 3—week.
MY GERALDINE CO.: Troy, N. Y., June 3—week.
MINNIE MADDERN CO.: N. Y. City May 6—indefinite.
NEIL BURGESS CO.: N. Y. City June 3—two weeks.
N. S. WOOD CO.: Cincinnati June 3—week.
NEW YORK THEATRE CO.: Worthington, Minn., June 5.
OLIVER WREN CO.: Kingston, Mass., June 3, Abington 6, Rockland 7, South Braintree 8.
PASSION'S SLAVE CO.: Montreal, June 3—week.
OCTOROON CO.: N. Y. City June 3—week.
RANCH KING CO.: Louisville Ky., June 3—week; Cincinnati 10—week.
ROYCE-LANSING CO.: Spokane Falls, W. T., June 15.
ROSINA VOKES: N. Y. City April 29—indefinite.
STREETS OF NEW YORK CO.: Pittsburg June 3—week; Cincinnati 10—week; Chicago 17—week.
SCOTT-GUNN'S CO.: Metropolis, Ill., June 3—week.
SULLIVAN-STAHL CO.: Hoboken, N. Y., June 3—week.
STRUCK GAS CO.: Buffalo, N. Y., June 3—week.
SNOW BROS. CO.: Decatur June 3-5, Alton 6-8.
STANDARD THEATRE CO.: Davenport, Ia., June 3—week; Sterling, Ill., 10—week.
THE MAIN LINE CO.: Chicago, June 3—week.
T. J. FARRON CO.: San Francisco, June 3—week.
TAKEN FROM LIFE CO.: Philadelphia June 3—week.
THE TWELVE TEMPTATIONS CO.: Cheyenne, Wyo., June 4, 5, Salt Lake 7, 8, San Francisco 10—four weeks.
ULLIE AKERSTROM: N. Y. City May 13—indefinite.
UNCLE TOM'S CABIN CO.: Richmond Hill, Can., June 5, Aurora 6, New Market 7.
WILLIAMS' SPECIALTY CO.: Napa, Cal. June 5, Woodland 6, Sacramento 8, Virginia City Nev., 11, 12, Carson 13, Reno 14, Menominee 15, Ogden 17.
WOOD-ST. JOHN CO.: Montreal, Can., June 3—week; Sherbrooke 10, Quebec 11-13.

OPERA AND CONCERT COMPANIES.

ADRIELLE CO.: N. Y. City June 3—two weeks.
BOSTONIANS: San Francisco—indefinite.
BENNETT-MOULTON OPERA CO.: Milwaukee May 27—indefinite.
CLARA LOUISE KELLOGG CO.: Oshkosh, Wis., June 5, Green Bay 6.
DUFF'S OPERA CO.: Philadelphia—indefinite.
FAUST JR. CO.: St. Louis, Mo., June 3—two weeks.
GILMORE'S BAND: Boston, June 5-8.
LITTLE TYCOON CO.: Philadelphia June 3—indefinite.
LUDWIG'S CONCERT CO.: Omaha, Neb., June 4-7.
LAMONT OPERA CO.: Washington, D. C.—indefinite.
MCCAULL'S CO.: N. Y. City March 22—indefinite.
NOSS FAMILY: Williamston, O., June 5, Grand Ledge 6, Portland 7, Belding 8, Ionia 10, Lowell 11, Stanton 12, Edmore 13, Mt. Pleasant 14, Ithaca 15, St. John, Mich., 17, 18, Ovid 19, Corunna 20, Fenton 21, Holly 22, Pontiac 24, Rochester 25, Romeo 26, Richmond 27, Mt. Clemens 28, St. Clair 29.
OOLAH CO.: N. Y. City May 13—indefinite.
SAID PASHA OPERA CO.: Cedar Rapids, Ia., June 3, Marshalltown 6, Des Moines 7, 8, Omaha, Neb., 10-12, Council Bluffs, Ia., 13, 14, Lincoln, Neb., 15.
STANDARD OPERA CO.: Philadelphia May 6—indefinite.
THOMSON'S OPERA CO.: Baltimore, Md., May 27—indefinite.
WILBUR OPERA CO.: Minneapolis, Minn., May 20—indefinite.

VARIETY COMPANIES.

ALL STAR VARIETY CO.: Albany June 3—week.
DUNCAN CLARKE CO.: Belleville, Ill., June 4.
GUS HILL'S CO.: San Francisco, Cal., May 20—four weeks.
HOWARD ATHENÆUM CO.: Chicago—indefinite.
LONDON SPECIALTY CO.: N. Y. City June 3—week.
LILY CLAY CO.: Sioux Falls, Dak., June 5, Huron 6, Watertown 7, Aberdeen 8.
MAY HOWARD CO.: N. Y. City June 3—week.
REILLY-WOOD CO.: Kansas City June 3—week.
TONY PASTOR'S CO.: Detroit June 3—week.

MINSTRELS.

ALLEN'S MINSTRELS: Greencastle, Pa., June 5, Waynesboro 6, Williamsport, Md., 7.
BEACH-BOWERS' MINSTRELS: Winnipeg, Man., June 4-6, Grafton, Dak., 7, Grand Forks 8, Fargo 10.
DOCKSTADER'S MINSTRELS: Boston June 3—week; Holyoke 10, Springfield 11, Hartford, Ct., 12, 13, New Haven 14, Bridgeport 15, N. Y. City 17—two week.
GOODYEAR, COOK AND DILLON: Santa Rosa, Cal., June 5, Napa 6, Woodland 7, Sacramento 8-10.
THATCHER, PRIMROSE AND WEST: Denver, Col., June 3—week; Colorado Springs 10, Pueblo 11, 12, Aspen 13, Leadville 14, 15.

MISCELLANEOUS.

BRISTOL'S EQUINES: Duluth, Minn., June 3—week, Ashland, Wis., 10 12, Ironwood, Mich., 13-15, Iron Mountain 17-18, Escanaba 19, 20, Negaunee 21-22.
BARTHOLOMEW'S EQUINES: N. Y. City June 10—indefinite.
COOKE'S CO.: Stockton, Cal., June 3—week.
GERRY'S SEALS: Fort Worth, Tex., June 3—two weeks.
HERRMANN: N. Y. City May 27—indefinite.
MONTFORD ART EXHIBITION: Montreal, Can., May 6—indefinite.
MORRIS' EQUINES: Hartford, Ct., June 3—week.
ROBINSON'S FLOATING PALACES: Grandtown, Ill., June 3, Chester 4, Crystal City 7, Alton 8.

MATTERS OF FACT.

Mrs. W. T. Powell, owner and manager of the Richmond Theatre, closed the twenty-fifth season of that establishment on May 4, 1889. It is one of the best combination houses in the South, and books only first-class attractions. Among those who have played there during the past season are Robson and Crane, Boston Ideals, Dixey, J. K. Emmet, Tom Keene, Robert Mantell, Clara Morris, Arthur Rehan, Frank Mayo, and many others. The size of the stage is 52x50 feet, and the seating capacity 1,500, with standing room for 200 persons. Josh E. Ogden, Mrs. Powell's business manager, is now in New York attending to the booking arrangements for next season. He has taken a desk at Klaw and Erlanger's, where he will also do the booking for the following one-night stands in Virginia: Staunton, Petersburg, Alexandria, Farmville, Soldiers' Home and Hampton, and also look after the interests of Bogert's Opera House, Greensboro, N. C. Most of the combinations that play at Richmond will likewise appear at the above places. Mr. Ogden will remain in New York until the middle of August, and says that the prospects are most favorable for a splendid theatrical season in Richmond. Mrs. Powell's theatre is patronized by the F. F. V.'s and the most liberal class of theatregoers. The prices range from a dollar to twenty-five cents. Northern capital is making great improvements in Richmond. There are already eleven miles of electric railway, and there will be six additional miles before the season opens. This will greatly facilitate travel to and from the theatre. The population of Richmond is estimated by Mr. Ogden to have reached 95,000, with 8,000 inhabitants across the river. There will be the usual renovations and repairs during the Summer, and Mrs. Powell proposes to have her theatre hold its own in every other respect.

John T. Sullivan has been engaged as leading man for Rose Coghlon's company next season.

Manager F. Matt, of the Chestnut Street Opera House, Lancaster, Ohio, is booking first-class attractions at regular prices for next season.

Kate Foley's special engagement at the Soldiers' Home, Dayton, O., will close on Aug. 10. After that date Miss Foley will be at liberty.

T. Stratton Seymour, supported by Lizzie Seymour, will present a grand revival of John T. Raymond's Col. Sellers next season. Mr. Stratton has secured the exclusive right to produce this play. Address Manager Seymour Stratton Company, No. 203 Main Street, New Britain, Conn., until June 25, and after that date care Frohman's Office, No. 19 East Twenty-eighth Street, New York.

Kitty Marcellus, late prima donna in light opera, is at liberty, and may be engaged for leading juveniles and ingenues.

Mr. and Mrs. Odell Williams and child may be engaged jointly or separately. Address No. 58 University Place, New York.

Frances O'Neil, the singing and dancing soubrette is at liberty.

Kate Claxton has purchased from the English authors the exclusive right to produce and control in the United States and Canada the comedy, entitled, Bootle's Baby. Miss Claxton's counsel, Eugene S. Bushe, attorney-at-law, 150 Broadway, New York, gives warning to all managers of theatres and combinations that any infringement on the title, dialogue or incidents, or any plagiarism or production of plays with titles colorably imitating the title of this play will be prosecuted to the utmost extent of the law.

Keyport, N. J., is a very pleasant Summer resort. The best boating, bathing and fishing in that place are said to be at the Pavilion Hotel, which has cool, shady lawns, an excellent *cuisine*, with hotel accommodations at boarding-house rates. Particulars and photographic views will be mailed by the proprietor William H. Reid.

All communications for Jas. H. Wallick are requested to be addressed to Hollycrost Stock Farm, Circleville, Orange County, N. Y. Mr. Wallick's season will open about Sept. 9.

The business at Harris' Theatres in Pittsburg and Cincinnati, is reported to be of such an encouraging character, that Manager Harris has decided to keep these houses open all Summer. Combinations with attractive repertoires can play from two to four weeks in each city. The time for July and August at these houses is open. The June time is all filled.

The musical farce comedy Three Wives to One Husband, will have new music, songs and specialties added to it for its road tour next season. Address A. R. Wilder, care *Courier* office, Buffalo, N. Y.

Emily Maynard, who is a versatile actress and singer, is disengaged for season of 1889-90. She may be addressed at Sound Beach, Conn.

Mrs. Georgie Dickson, who was for three seasons with the Robson and Crane company, is at liberty. Address agents, or No. 138 East Sixteenth Street, New York.

H. R. Jacobs will let on royalty the following plays: Wages of Sin, Woman Against Woman, Queen's Evidence, Mam'zelle and Capers. Apply or address H. R. Jacobs, Main Office, Third Avenue Theatre, New York.

Professionals, managers and the public are invited to attend the ceremony of the laying of the corner stone of the West End Theatre, Seventh Avenue (Boulevard) and 124th street, New York, on next Monday at 2 P. M. A ceremonial programme will be given with addresses by prominent gentlemen. Take the Sixth or Third Avenue Elevated getting off at the 125th street station.

Aiden Benedict, who has made money on the road with his impersonation of Monte Cristo during the past four years, has had a new piece written for him by Charles W. Chase. It is entitled Fabio Romani, and the plot comprises the burial of a man alive, his escape from the tomb and his subsequent vengeance on his enemies, including his faithless wife. There are six tableaux, and Mr. Benedict will carry with him the elaborate scenic settings required for its representation. He also will lay out a considerable sum on effective and artistic advertising. The play is adapted from an Italian novel called "Vendetta," and the action takes place in Naples. The final tableau depicts an eruption of Vesuvius, with falling walls, uprooted trees and the ground settling under the level of the ocean. The piece is to be produced about September.

One of the Finest is reported to have had a very successful season under the able management of Edward J. Hassan. Mr. Hassan has had the play rewritten by Fred. Williams and J. W. Shannon. The revised version of this already successful play will have three water scenes. These scenes represent the lake in Central Park, New York; Blackwell's Island with the East River in the distance, and the Fall River Line pier on the North River, all painted in oil, with beautiful mechanical effects. Mr. Hassan's silver-mounted, fast-sailing steam launch, *The Lilliputian Wonder*, will be used at every performance. A full uniformed police band and E. J. Hassan's book, "The New York Police Record," giving a history of the police from the days of the fat burghers of New York, when it was called New Amsterdam, to the present time. Mr. Hassan carries six different styles of pictorial wall paper and fourteen kinds of lithographs. This company is said to be the only attraction of its kind playing at popular prices. Mr. Hassan has a few weeks open in November and December. Managers desiring dates are requested to address E. J. Hassan, proprietor and manager, care A. S. Seer, No. 19 East Seventeenth Street, New York.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list.

"America"
Abell, Florida
Abrams, Miss L.
Arthur, James
Abbott, Emma
Allen, Louise
Atwood, Chas. T.
Andrews, Lillian
Anthony, A. S.
Adams, Geo. H.
Anderson, Hattie
Abbott Geo. M.
Bertram, C. N.
Booth, Edwin
Bretonne, May
Brocolini, Signor
Bellaire, Mr.
Bowser, C. W.
Bernstein, J. D.
Bostock, G.
Burrice, Sadie
Brooks, Percy
Brady, W. A.
Bushnell, Morin.
Burr, Stella
Baker, Geo. A.
Brooks, C. H.
Burbeen, J. S.
Berliner, Sol
Bernard, Adolph
Brown, Miss H. G.
Blaisdell, J. W.
Barbour, Edwin
Brien, J. F
Byrdsall, Frank
Bess, Wilson
Baumler, Louise
Ball, Digby
Barney, Ariel
Bowers, Mrs. D. P.
Brooker, F.
Chanfrau, Henry
"Carpenter."
Collins, J. J.
Cook, Arthur
Courter, Mrs. G. T.
Clark, Mrs.
Crane, Mrs. E. M.
Cleveland, H. L.
Cress, F. J.
Costa, Henry
Castle, W. J.
Cutter, Samuel
Cook, Ed W.
Campbell, C. J.
Chapman, Blanche
Canfield, W. F.
Curtis, F. W.
Coleman, Catherine
Cotter, F. G.
Carrol, Mr.
Castleton, Kate
Clemette, Jules
Crowther, Alice
Clayton, Estelle
Coghlan, Rose
Clyde, H.
Curtiss, Blanch
Carrol, Mr.
Clifton, Geo
Conner, Frank A.
Chase, A. R.
Daniels, F.
Dunning, W. W.
Darcy, H. A.
Duff, Mike
Diney, H. E.
Drew, Lillian
Dungan, Chas. W.
Dawson, Lucy F.
Davenport, E.
Dewey, Cora L.
Dunn, Arthur
Daulton, Frank
De Vere, Laura
De Lorman, Zelie
Daly, Thos.
Dillon, H. C.
Davis, T. H
Dixon, Fred
De Bar, Blanche
De Jabon, Prof. R.
Duell, Hollo F.
Duchesne, C. H.
Dunn, E. W.
Danielle, John
Dudley, Sam
Dyer, Sophie
Elmore, F. H.
Edwards, Sam
Edmonds, Chas.
Emmet, Harry W.
Edwards, W. H.
Elmer, Harry
Ellis, Chas. T.
Fleming, W. J.
Fennerden, W. A.
Field, Florence
Frayne, F. I.
Parsons, G. D.
"F. C."
Fisher, Duke F.
Forsythe, Kate
Fleming, Carroll
Forman and Morton
Erle, Marion A.
Flower, Jennie G.
Field, Frances
Filkins, Grace
Fiske, Miss Marion
Fische, Bertie
Fowler and Warmington
Frank, Jos.
Fleming, J.
Farrar, T. J.
Fischer, P. D.
Foster, Mr.
Fisk, Mr.
Florence, Neil
Gill, William
Grath, J. W.
Goodwin, Myra
Gillow, W.
Gray, Alice
Gilroy, Mamie
Griffith, Chas. F.
Granger, Wm. F.
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Gollan, Campbell
Holmes, R.
Hanley, G.
Herndon, Agnes
Harrington, Nettie
Hunter, J. Wm. G.
Harris, Wm.
Howard, Dr. C. L.
Harrison, Louis
Harris, Chas. L.
Holmes, Chas. N.
Howard, Bronson
Haworth, Joseph
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Hadley, King
Hodgson, W. J.
Hayden, W. E.
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Jefferson, Frank
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Johnstone, Wm. J.
Jerome, F.
Kemper, Chas.
Kennedy, A.
Kent, F. L.
Kusel, John
Kennedy, Harry
Leland, Sallie
Long, T. B.
Lacosta, Geo. H.
Lindsay, Miss H.
Lyle, E. S.
Lewis, Horace
Lansing, Mrs. Ed.
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Leach, F.
Lee, Harry A.
Lyons, Miss E.
Lynch, Geo. W.
Leonhard, Thos. C.
Lammis, Clara
Lewis, Lellian
Livingston, Bertha
Lassen, Geo. W.
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Modjeska, Mme.
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Mgr. The Stowaway
Mitchell, Maggie
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Mitchell, Mason
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Nordhoff, Miss
Osmond, Gladys
O'Neil, T. H
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Osborne, Rose
O'Neil, James
O'Brien, B.
Ogden, Josh
Patterson, Al.
Pierce, Lydia
Pulsifer, Chauncey
Reed, Roland
Ruggerill, B.
Ricketts, Tom
Ritter, C. H.
Regnier, W.
Rosenberg, Max
Royle, Edwin
Richards, Harry
Russell, S. S.
Rice, Billy
Redding, Fannie
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Smiley, Chas.
Scammon, A. J.
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Thomson, J. A.
Tanner, Corn
Tannehill, Frank
Tillotson, J. K.
Teal, Ben
Tebin, M. W.
Thorne, Edwin
Truss, D. W.
Thally, T. F. O.
Thearle, H. R.
Underwood, Arthur
Van Laer, Chas.
Vinton, Horace
Vernon, Hardie
White, Jennie
Williams, Barton
Watson, John F.
West, Walter
Watkins, Chas.
Williams, Jennie
Williams, Frank
Warmington, W.
Wadleigh, Geo W.
Wainwright, Marie
Wilson, Julia
Winterburn, Miss G.
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Wild, Jno
Wallace, Ethe
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Wilbur, H. L.
Wilson, Ellie
Yohe, May

ULLIE AKERSTROM'S SUCCESS.

Four weeks ago Manager Charvat came unostentatiously into New York, and a few days later the passer-by was confronted from every street corner, with the unique and foreign-sounding name of Ullie Akerstrom. None of the usual extravagant claims were made for her ability, her beauty, her dresses or her diamonds. The lithographs and a number of photographs presented a young woman with a pleasant face and earnest eyes, and announced that "the young comedienne and dancer, Ullie Akerstrom, would appear at the Star Theatre in her own play, Annette the Dancing Girl." The critics were amazed, and old theatregoers shook their heads and looked dubious over the bold move of Manager Charvat, who had the hardihood to bring an almost unknown star in an unknown play, into a Broadway theatre for metropolitan recognition. But the manager was confident that his star, having been unusually successful in the smaller cities, would please the critical New Yorkers. He evidently knew what he was about, for in spite of the lateness of the season and other adverse circumstances, Ullie Akerstrom made quite a success. Many of the critics, who went expecting to record a failure, were completely won, and rarely has an actress unknown in New York received such immediate recognition. Her dancing was a revelation, and gave evidence of individual originality, while her sprightly personality won the hearts of those who were not inclined to be pleased at first. Indeed, before she had been here many days the Star Theatre held nightly as large and fashionable audiences as have greeted artists of world-wide fame in the regular season.

The beauty of Ullie Akerstrom's work lies in its truth to nature. There is no straining for effect, no saucy winks or nods at the audience. She is invariably refined and artistic, and completely sinks her identity in the character she impersonates. Miss Akerstrom is one of the few actresses who are averse to attracting public attention off the stage. She has never resorted to any sensational methods to attract attention, and her position has been won solely by her talent and industry. It may be of interest to know that she hails from Chicago. The play Annette was written by her, as were also the very catchy verses, "Toot yer horn if you don't sell a clam," introduced in the fourth act of the play. She has many warm friends among literary people, who predict great things for her, as she is a hard, untiring student, reserved and modest in demeanor, and is constantly improving both in her chosen profession and the quality of her literary work.

Ullie Akerstrom is the authoress of two other plays besides Annette, both of which have been pronounced successes on the road and have received favorable comment from the critics of out-of-town papers. Negotiations are now pending for an extended engagement in New York next season at a Broadway theatre, when in addition to the popular Annette, Miss Akerstrom hopes to give New Yorkers an opportunity of seeing her in a totally different line of comedy work.

ST. JOHN'S SUMMER SEASON.

"I have just made arrangements with a gentleman very prominent in theatrical circles at St. John, N. B.," said Eugene A. McDowell to a MIRROR representative the other day, "to take the management of the Lansdowne Theatre, in that city, for a season beginning on the 17th inst. and closing in September. In the meanwhile the house is being fitted up as a first-class establishment. I am to take up a stock company, and am now engaging the people, with whom I shall leave on Tuesday next. I shall present Mr. Barnes of New York, May Blossom, Harbor Lights, and The Bells of Haslemere, for the rights of which I am now negotiating.

"The indications are that there will be considerable Summer travel to St. John, and I have no doubt of the venture proving a successful one. A big Carnival, which will last ten days, will open at St. John, July 22, and besides that there is a Fair week in September. The company will be known as the Lansdowne Theatre company, and will be used to support any stars who desire to visit St. John, bringing their own plays and printing. Such stars can be played a week at St. John and a week at Halifax, and I think the trip would be financially profitable for them."

AS PER SOMETIMES.

Scene: A Fourth Avenue horse-car. Sleepy actress in the corner on her way up town after the theatre. *Time:* About a quarter after eleven, P. M., on Decoration Day.

[Enter a gorgeous officer in regimentals, spurs and all. Sits on the opposite side from the sleepy actress, and at the other end of the car. Sleepy actress observes gorgeous officer's spurs, and wonders if they are real ones or stage fakes.]

G. A. (*tapping his foot*)—What a pretty woman, and how top-boots do catch them!

S. A. (*to herself*)—Goose!

G. O.—Wonder what she is? It's late for a pretty girl like that to be out. Actress, maybe—only she's dressed too plainly. Anyway, I'll strike up a flirtation (*taps foot more*).

S. A. (*letting her eyes drift slowly up and then fixing them on space just over G. O.'s hat brim, and so getting a full view of his make-up without meeting his eyes*)—Handsome fellow!

G. O. (*manœuvering to intercept the absent-minded and abstracted glance*)—If I could only catch her eye I would be all right. She certainly noticed my boots.

This goes on for some time. Sleepy Actress much amused inwardly, and outwardly quite unconscious and abstracted. Gorgeous Officer gradually makes up his mind that she does not know he is there at all.

G. O.—But I certainly thought she noticed my boots. I will walk by her and stand on the platform. (*He does so*).

S. A. (*letting her eyes follow the spurs in a trance-like way, and then drift into space again*)—Goose!

G. O.—There! I know she looked at my boots that time. It will be all right now.

S. A. (*appearing to be on the verge of dropping asleep*)—Goose!

As car reaches her street, S. A. signals the conductor to stop, and in a bored and absent-minded way leaves the car. G. O. follows her.

S. A.—Now, I suppose he is likely to speak to me. What a nuisance men are! (*Adopts an erect poise and very steady gait*).

G. O.—I wonder if I'd better speak. She seems pretty *nolle me tangere*. Deuce take it! Did she notice my boots?

S. A. (*mounts the three steps to door of her apartment house*)—There! I've got to ring! Left my key. What shall I do if the man speaks? (*Turns her back gradually as he nears the house*).

G. O. (*observing the turn*)—I wonder if she knows I got off when she did. I—I can't speak to her back. (*Walks slowly by the house*).

S. A. (*turning gradually, and so keeping her back to him*)—Why doesn't that janitor come? If the man thinks I am turning on his account he's sure to speak.

G. O. (*walks briskly up street*).

S. A.—Wonder if he is gone? (*Turns head just enough to see, and is caught at it*). Oh, how stupid of me!

G. O. (*having observed turn*)—Ah! (*Retraces steps only to find S. A.'s back turned. Walks slowly by*). I wonder if she DID look that time? (*Stands on corner*).

S. A. (*desperately*). If he comes back again before I get in it's hopeless!

G. O.—I'll not have all this trouble for nothing. She certainly noticed my boots. I'll go back and say good evening. (*Walks hastily towards steps*).

S. A. (*seeing janitor coming from within*)—Oh! I wonder which will get here first? (*Janitor opens door just as G. O. reaches steps and begins to take off his hat*).

S. A. (*sailing in shaking with laughter, but looking neither right nor left*)—What an awful goose a man is!

G. O. (*petrified, hat in hand, outside*)—D—— it! I wonder if she DID notice my boots! CORA.

AMATEUR NOTES.

Robertson's three-act comedy, David Garrick, was presented by the West End Dramatic Club at the Brooklyn Authenæum, on Tuesday evening, May 28, with the following cast: David Garrick, Frank J. Phelan; Simon Ingot, Thomas F. Tobin; Squire Chevy, William P. Halley; Mr. Smith, Thomas B. Stevenson; Mr. Browne, James Rush; Mr. Jones, William A. Jones; Thomas, Frank Dumont; Ada Ingot, Josephine Gillon; Mrs. Smith, Mattie Cunningham; Miss Araminta Browne, Mamie Cunningham. The play was nicely mounted and the acting left nothing to be desired.

On Thursday, May 16, a dramatic performance took place in the gymnasium building of the Athletic Club House, Flushing, L. I., under the auspices of the Athletic Association. The hall was filled with the best people of the town and the affair proved a success. Two plays occupied the audience's attention, and the different characters were played in a manner that deserves commendation. The Mouse Trap was first on the bill, and held the interest of the assemblage until the end. The parts were assumed as follows: Mr. Campbell, C. D. Gibson; Mrs. Somers, Emily Guild; Mrs. Miller, N. E. Brown; Lan Bennis, Margaret Newton; Mrs. Curwen, Gertrude Travis; Agnes Robertson, Annie Newton; Jane, Ida Sade. Who is Who; or, All in a Fog, was the second play and had the following cast: Mr. Simonides Swanhopper, R. M. Brush; Lawrence Lavender, W. J. Romaine; Bloomfield Brumbleton, Rougier Thorne; Cicily, Miss Travis; Matilda Jane, Miss Guild.

A large assembly of spectators was gathered in the hall of the Deaf Mutes institution, Rochester, N. Y., Tuesday evening, May 14, to witness a performance of the dramatization of Longfellow's famous poem, The Courtship of Miles Standish, by several of the inmates of that institution. Of course the pretty drama was rendered in the sign language, the voiceless acting of the cast presenting a unique and interesting sight. Seven scenes of the piece were acted and each exceptionally well played. Each member of the cast entered into their work with zeal and earnestness that were justly recognized and appreciated. Carolyn Talcott read the text of the poem, which served as a translation of the piece as produced by the speechless actors. The cast was as follows: Miles Standish, E. Timmerman; John Allen, John E. Curry; Priscilla, Sabra Twitchell; Elder William Brewster, Lincoln Thompson; Wattawamat, Frank Murry, and Messenger Delos, C. Birdsell. In addition to this some twenty ladies and gentlemen appeared in the guise of Puritan maidens and youths and Indians and sailors.

St. Mary's Dramatic Union presented Baker's two-act drama, Down by the Sea, Wednesday, May 15, at Warner's Institute, Williamsburg. The piece was cleverly acted and the stage settings up to the mark. Rose Barrington Clark portrayed the role of Kate Raymond with admirable taste and Beth E. McClannin made Kitty Gale one of the foremost features of the cast. Henrietta E. Booth is to be commended for good work as Mrs. Gale and William W. Burnes deserves praise for his capital performance of March Gale. John E. Brownbridge; Edwin Matter, Frederick M. Davidson and Alexander R. McEwen completed the cast, and did work that was duly appreciated.

Elita Proctor Otis, the pretty blonde and clever amateur actress, has taken a new departure in the line of amusement. She can boast of being one of the finest banjo players in the city and possesses one of the handsomest instruments ever made. The drum measures ten inches and two diamonds are set in the scroll work. Miss Otis and her banjo have been much in demand at recent fashionable musicales and receptions.

Nellie Yale Nelson, the handsome and accomplished Brooklyn amateur, was interviewed by a reporter of the Brooklyn *Eagle* to the extent of a column and a half recently. Mrs. Nelson expressed herself as being a great believer in this kind of amusement; that the amateur stage is undeniably the only reliable preparatory school for the profession; that New York amateurs cannot think of comparing wish the Brooklynites, and that absolutely no danger need be apprehended by the parents of the young ladies who participate in this amusement so far as morality goes. Mrs. Nelson further declares that in all her experience of nine years on the amateur stage she never heard an improper remark made behind the scenes or at rehearsals, but on the contrary she thought the gentlemen were far more reserved in the green-room than they were in the drawing-room.

The amateur circus craze has taken root in Washington. The success attained by the New York troupe induced many prominent ladies and gentlemen who have recently posed in cross-country trips at the Capitol city and they are determined to outdo the New York troupe if possible. The positions of clowns and ring masters will be filled by well-known society people, and it is said that their qualifications for the task are excellent. Shortly a public rehearsal for the members of the press and immediate friends of the performers will be held. The regular performance occurs early in June.

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